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VOL. XVII.

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WITH this number THE ETUDE begins the seventeenth volume, and it is the fond hope of the editor and publisher that the numbers for this year shall mark a distinct advance upon those of the past years in value to the subscribers, in interest to the readers, and in helpfulness to the teachers and students of music whereever the journal reaches.

In these days advance is the watchword, progress is the motto, and no euterprise may come to a standstill and expect to hold its own. THE ETUDE uow, as heretofore, aims to be the best and the standard journal for musicians and the music-loving public in this country, a journal that shall disseminate the trnths of the art of music in its purest and hest phases, that can go into any home to add to liberal culture and to increase the appreciation of music as a factor in a refined, social life, that shall stand for all that is high and lofty in aspiration and earnest, thoughtful, and sincere in expression.

During the past year several valuable features were added to the journal, and it is the intention of the editor and publisher to place before the American public of music teachers and amateurs a journal that shall make the art a vital force in their daily lives. No expense or pains will he spared to secure the ahlest and hestequipped writers in this country and in Europe to contribute to the pages of THE ETUDE the results of their experiences in music life, music teaching, and music study. Some new and valuable departments are in contemplation and will be announced later, and several questions of great general interest will be thoroughly exploited during this year.

The steady growth in circulation shows that the American public appreciates our efforts to give it a clean, fearless, reliable journal, devoted to the interests of the musical profession, and we bespeak for ourselves a continuance of this regard which has manifested itself in no uncertain way. THE ETUDE invites criticism from its readers, and in this way it frequently happens that new and valnable ideas are presented to the editor. Our aim is to give to every reader at least one thought and idea, one paragraph, perhaps one article that will directly and specifically help him. We want to help every one, and we want to know whether we do it or

It is the custom with many journals to make long

themselves, and we know that they will do so in clear,

And now we wish to every reader of THE ETUDE a happy, prosperous New Year, and an ample share in the wave of prosperity that seems to be so close before us. May the year 1899 mark the beginning of an epoch of national expansion, of individual prosperity, a broadening of moral and intellectual nature, and a glorious advauce in the enlitvation and appreciation of the noblest, hest, and greatest of the art "Music, heavenly maid."

IT is a world-old discussion, reaching back at least as far as Beethoveu's "Pastoral" Symphony (1808), and even further, as to what pictorial value or imaginative symbolism resides in music. In Mozart, in Haydn, in Handel, even in Bach there are fine examples of tonewriting which may well be called toue-painting.

Dr. Rnths, of Darmstadt, Germany, has lately instituted some drastic experiments upon certain listeners, presumably gifted with musical sensibility, but devoid of specific scholarship. The experimenter claims that the first subject, while listening to Wagner's overture to "The Flying Dutchman," said, "I see a wide expanse of stolmy ocean." Liszt remarked of the same overture, "It positively makes me damp to read the score." This music is so graphic that the story does not seem to be overstrained.

When, however, we are told that in listening to Rheinberger's "Wallenstein's Camp" he said, "I see hold men marching," it strains our credulity a little. The images derived from Beethoven's Sixth, or "Pastoral," Symphouy were equally accurate in the experiment. The true keruel of the matter, however, is this: Music, in relation to its pictorial value, exists in three

First. There are compositions, like the works of Bach, which, for the most part, positively deny pictorial translation. Second. There are works, like those of Mendelssohn,

to which an imaginative hearer may reasonably add a pictorial accompaniment. Third. There are works, like those of Wagner, Ber-

WE learn in the science of aconstics that in order to produce a musical sound three things must cooperate,first, a vibratiug hody; second, a responsive conveying medium; third, a sensitive receptive ear. In exact analogy to this, in every musical performance three intelligences are concerned-first, the creative mind of the composer ; second, the reproducing mind of the performer ; third, the recipient intelligence of the listener.

The function of making an actual sound out of the composer's imagined sounds, though inferior to the work of the composer, is not a whit less necessary. The pathetic sigh of the composer of all composers, Richard Wagner, about his finished but nnheard opera of "Lohengrin," is enough to make every instrumentalist or singer feel glad, yet solemn, in view of the noble tasks imposed npon him. To play is to interpret; to play the piano is to interpret some of the fluest and most significant music ever put upou paper ; and to do it worthily one must have, first, adequate technic. Upon this head it is not needannouncements of what the year is to bring forth. We ful to expatiate here; for that subject gets, to say the

shall not do this, but let the future numbers speak for least, all the attention it deserves, and possibly an undue amount of discussion, many and many a so-called musician stopping short at mere mechanical proficiency, as if the music-hox were the musician's ideal and goal. Second, one must have intelligence of the widest and most varied kind, especially in so far as it borders directly npou the special work in hand; for it certainly concerns the people of any uation who are their neighbors. Third, one must possess a quick, intense, burning, but perfectly mastered emotional nature, for a piano performance without a warm heart behind it is a cloud without a sun hehind it. Skill, knowledge, inspiratiou-these three the true pianist must possess.

NO. 1

A CERTAIN class of teachers advocate publicity as a necessity for achieving success. No doubt it is true that a teacher must be known to the public, and that he should use houorable means to attract the attention of the community toward himself. Yet too many stop right here, and seem content to have drawn attention to their own personalities instead of to their work. A teacher may he magnetic in quality, handsome, witty, a good conversationalist, and a social success. But when it comes to paying out money, the average father insists upon a quid pro quo, and the teacher who can demonstrate his ability to fill this latter demand is the one who gets the most husiness in the long run.

MUSICIANS are by reputation unhusinesslike. This is often accounted for hy the fact that their emotion carries them away, and it is impossible for a person to be engaged in any emotional pursuit and have at the same time the ability to manage his own affairs in a husinesslike manner. But if this holds true, what shall we say of a criminal lawyer? Truly his is a pursuit in which the emotions are moved and stirred just as by a violin or an organ. The success of a practitioner in this particular line depends mainly on his power to work upon the feelings of a jury. A concert musician's success depends largely on his ability to play upon the feelings of an audience. Still, lawyers have a reputation of heing somewhat addicted to the habit of taking good lioz, and Liszt, to which the concrete imagery is essenin the musiciau is due to carelessness. Many musicians affect an indifference to the things of this life, and live in an upper stratum of symphonic clouds. And there they dream and dream, until once more nature brings them to their senses by the gentle hut firm gnawings of a vigorous appetite.

Music and business are not incompatible; this has heen proven many times.

A VERY distinguished physician and writer has lately advocated what seems an exceedingly novel idea. It is that the various educational boards establish advisory committees of psychologists whose duty it shall be to examine all children from time to time, keep records of their physical and mental characteristics with a view of determining what special endowment nature has given to them, and of assisting parents and children in the choice of a career in life. Reasoning from a scientific standpoint, he maintains that his position is eminently practical and entirely feasible.

It is not our province to discuss the merits of the

these misfits stick to their ill-chosen vocation! A man who had graduated from one of the recognized professions, and had practiced it, also possessed a strong inclination for music. He gave up his profession and took up the study of music. He made but a moderate success; yet he said, "So long as I can make five dollars a week teaching music, I will never take up my old profession '

Another instance was that of a man who earned good wages as a hat-finisher. He took up the clarinet to play in a hand, became interested in music in other ways. studied piano, developed an amhition to shine as a composer, finally gave up his trade, and bloomed forth as a teacher of hand-instruments, piano, organ, siuging, and all branches of theoretic study and conducting. The years went by and his original endowment of dogged persistence, an inclination toward music, and no education carried him not one whit farther forward. He came to his senses, bade adieu to harassing poverty, and took up his trade again and lived in comfort.

These cases can be paralleled by many others. It is a serious matter for a teacher to advise a pupil to enter the musical profession, and no one should take upon himself such a responsibility without a most thorough consideration of all points involved. Success in the musical profession, whether as an artist or teacher, degate all subjects and sift the mass of information and mands more than a marked inclination for music and certain physical adaptability. There are intellectual hand. And here is the value of a woman's club, in which factors, clearly marked and discernihle, that indicate each member will do her part. The various subjects fitness for the profession, and, in addition, there is a may be given to different members-to each one, that special need for the highest manifestations of courage which she is hest fitted to take up. The most available and energy.

ness. There is decided need for such meetings, and at result of such work. Is this a small item? this gathering plans were laid for the convention at Cincinnati next summer. The constitution was revised, individual work must inevitably have been done by the declares that her will so influenced her vocal chords that

tion has taken on a new lease of life.

The president, Mr. A. J. Gantvoort, of Cincinnati, is one of the ablest executive officers that the Association faithfully the literature available for their use, and give uality of this great vocalist. has had. He has set out to place the Association on a attention to the papers prepared by fellow-members, a sounder business and financial basis than has been the great deal of good must result. Not all will be labor lost. case hitherto, and his efforts are being supported by the entire body of delegates

the M. T. N. A. The profession at large is ready and willing, yes, anxious, to support an organization that fitly represents the interests of music, and especially the active, working teacher. The present board of officers in the interests of the profession

If an association is to prosper, its memhers must be interested. This interest must be gained by wise administration; by good programs—not too much concert work; this work: "Continue in the way you have chosen; be hy a discussion, by the ahlest men in the profession, of those topics that are of vital interest; hy the cultivation your judgments, and clear in your expression of the conof fraternal feeling, which is, after all, the tie that binds : -all this will require a great amount of work, of the hefore you. It is yours to use and to improve." most unselfish kind, by officers and members who have the cause of their profession at heart.

We can most confidently urge every teacher to give some attention to the M. T. N. A., as the present administration is working for the benefit of the profession. Without the support of the teacher the Association is powerless. The twenty-two years of existence of the M. T. N. A. is proof that some kind of organization is time "singin'-skewl" to stimulate an interest in music citals of her own compositions. needed. It is now for all to give it a hearty cooperation. and to instruct in the art. We will keep our readers informed of the progress of the arrangements for the coming meeting,

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the matter of obtaining those things which bear upon a leaders, than by many rehearsals. fuller, broader, and truer musical culture. . It is not valnable

One more point has been touched npon-namely, that in many towns and small cities, as well as in the larger cities, women have undertaken to prepare lectures on many subjects connected with music-the music life, teaching, criticism, hiography, etc.—for which they have had no previous training, and for which, in many cases, others have lahored a number of years. The critics of women and their work seem disposed to deny that work of any value-can he done when carried on under such conditions

At first consideration it may be that one will think it a case of "the blind leading the blind;" yet second thought shows the one sided and fallacious character of such a contention. No one person can be an authority on all points ; no oue person can take up time to investiselect those things most useful for the particular work in hrought together in a condensed, comprehensive, com- programs pendious form. The members will get the benefit of the

In the course of one season a considerable amount of There were evidences on every hand that the Associalabors? It seems foolish to make such a contention, she could sing perfectly. This is the verdict of critics. Political campaiguers say, "If you throw mud enough, some of it will stick." So, also, if the members study

Why should not women of musical ability and train-Judging from the earnestness and zeal manifested at talks on the history of music, development of music, the meeting, there is every prospect for a bright future of form, musical form, church modes, the various schools of composition, the orchestra, the sonata, the opera, Wagner and his theories, Bach, Beethoven, and so on? The literature on these subjects is just as available for women as for men. And it is by no means unlikely seems fully alive to what is required of an organization. that a woman may have an intuitive conception of those of this kind. The next meeting is planned to he strictly points which are most likely to arrest the attention of their own sex, and thus open the way for the enforcement and application of these principles.

We say to the women who have so earnestly taken up honest, careful, and thorough in your researches, slow in clusions at which you have arrived. The opportunity is

10 A SUCCESTION FOR AMATEUR MUSICAL SOCIETIES.

BY MARIE MERRICE

munity without its "band," singing society, orchestra. or clnb, is rather the exception than the rnle.

Now that there are so many musical organizations, let each of these avail itself of every opportunity to hear It has become the fashion for writers in musical as bodies of its own kind that have been trained by well as secular journals to sneer, in a mild or covert eminent conductors. Both the student societies and way, at the many women's cluhs that have been orgautheir directors will profit more by one hearing of the ized and have taken up, in greater or less earnestness, best music, performed by musicians under experienced

The pianist, the violinist, and the singer are urged necessary here to repeat the veiled cynicisms which have to hear the hest artists in the respective field of each heen indulged in, the poorly concealed sarcasm that for it is well known that both interpretative and techwould take away from women the capacity for regular, nical capacity can be enlarged through observation and systematic, and continued work that should really prove absorption as in no other way. This is as true of individuals en masse as singly.

> ONE thing that the various musical clubs and societies can do is to make an effort to meet the musical taste of the community in giving concerts. The general public has an interest in what is going on in their midst; the American public has the national inquisitiveness, and it remains with the officers of musical organizations to satisfy this laudable curiosity by showing what the members are doing for themselves, all of which can he shared with the public at large. We do not mean that programs are to be made up of trashy, so-called popular, music, but of pieces which contain those qualities that will appeal to a refined and cultivated nature which is not, hy training, musical. Everything which helps to spread the leaven reacts on those who are doing the earnest work and bearing the burdens.

HOW MMB. MARCHESI'S DAUGHTER LEARNED TO SING.

BLANCHE MARCHESI is much excited over her coming literature may be studied and the essential points be American tour, for which she is busily arranging her

She was recently interviewed, and she told the strauge labors of the one who prepared the paper—a general story of her wonderful talent. It appears that she had THE delegate meeting of the Music Teachers' Na- knowledge of the subject; while the investigator has no voice at all until she was twenty-five; that is to tional Association was held in New York city during the gathered together a large amount of information on one say, the voice was there, but it could not come out; the tolin assessment and the meeting being purely basi- topic, and has gained the mental discipline which is the larynx would not develop. But all the while that she was waiting she was "practicing with her brain."

and all such matters as pertain to the inner workings of members of a club; and can any one have the hardihood they gradually learned what they had to do, and became to claim that no permanent good results from these flexible. When at last, "like a flash, her voice came,"

> The art is consummate: rare tone-color, impulse, passion, intellect-all combine to make up the individ-

THERE are very few women indeed that have gained ing and literary power take up the work of preparing of music there are simply no women at all. Still, why distinction as composers, and among the great creators should not the gentler sex possess creative power in the musical line, since it is undoubtedly more fond of music than men are? Perhaps this creative talent remains latent only hecause the sex lacks confidence and exercise. Of course, the woman's mind is generally occupied hy so many other thoughts that it should not surprise anybody to find the gentler sex rather neglectful of the higher artistic aims. However, the new woman, perhaps, may change all this. As she is anxious to do away with the traditional female dress, she may yet overcome the coyness of women to hud out as fertile composers of music. Who knows whether the next century has not a female Wagner in store for us?-August Spannuth, in "Musical America."

THE ETUDE has received a handsome booklet from the St. Cecilia Society, of Elkhart, Ind., containing a list of officers, the programs for this season's work, and the concerts of the past two years.

LIZA LEHMAN (Mrs. Herbert Bedford)-whose soug Not so many years ago, the writer observed that in eycle, "In a Persian Garden," has become so popularcountry towns nothing had taken the place of the old-expects to visit the United States and to give some re-

Less than a decad has passed, and American push the string instrument department of the National Conhas so asserted itself that the suburban or rural com-servatory of Music, Philadelphia, Pa.

QUESTIONS

Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive atten-

H. T. S.-When playing scales and arpegglos, a true legato require that the finger that takes e key next to the one to which the thumb pesses under the head shell hold down its key until the thumb has its key, iciting go at the instent the thumb key is sounding. In playing in the opposite direction, hold down the thumb key until the finger passed over is sounding its key. In other words, do not throw the hand forward in a series of jumps, but hold down the key until the hand is playing in the new position.

E. W. H .- Henry Carey, suther of "Sally in Our Alley," one of the most popular songs ever made in England, was born about 1663; died in 1743. Carey composed the original air to the words, and it was in popular use for about thirty years, when the muslo to e fine old ballad called "The Country Lass" was adapted to Carey's poem.

The air in the sdition published by Dehnhoff differs somewhat the simpler form as published in Boosey's "Songs of England," and some other ballad collections. We have no copy of Beethoven's arrangement at hand, so can not tell how closely he followed the air. A copy is published with accompaniment of

M. O. E.—Seint Cecilia belonged to a noble Roman family, was converted to Christianity, and suffered martyrdom A. D. 177-according to some writers, A. D. 229. Her house was converted into a church, to which har remains were transferred. This church was repaired and richly embellished in 1599. Many legends arose concerning her life end death, the invention of the organ being attributed to her. She is the patron saint of music, particularly of church music. Her festival day is November 22d.

niano, violin, and violoncello,

J. H .- You will find a sketch of Ethelbert Nevin in "Godey's Megazine," for May, 1895. Your local newsdeeler can get it for you, or send to the publishers, The Godey Co., Lafayette Place, New

F. C. D.-1. There is a difference in the tone of the negro voice and that of the Caucasian, owing to the differences in the construc-tion of the vocal cavities. An authority says that the arch of the roof of the mouth is of different conformation. A real negro may undergo the same careful training as his white hrother, and he may sing opera airs or concert songs, yet it is claimed that he can not eliminate certaiu racial peculiarities.

2. It is true that there are no examples of fine instrumentalists among negroes. A fine voice is a gift of nature, and this occurs among the negro race. But to become an artist-pleyer involves natural talent, hard work, concentration of purpose, and self-denial -ouslities more highly developed in the Caucasian than in the

J. A. B. H.—The seven jargest organs in the world are as follows, arranged according to size: Town Hall, Sydney, N. S. W., 126 stops, built by Hill, an English firm; Cathedrai at Riga, Russia, 124 stops, built by Walcker, a German firm; Albert Hall, London. 111 stops, built by Willis, an English firm; Auditorium, Chicago, 109 stops, built by Roosevelt; Cathedrai at Ulm, in Wurtemberg pany, 100 stops, built by Walcker; Church of St. Sulpice, Paris, 100 stops, huilt by Cavaille-Coi, a noted French firm; and the St. George's Hali organ, Liverpooi, England, also 100 stops, built by Willis. All these organs have four manuals.

E. G .- A composer need not use every tone of the scale if he should not care to do so, although melodies which do not use the seven tones which meke up a scale are not common, save in those which are cast in what is known as the pentatonic or five-toned scale. "Auld Lang Syne" is a pentatonic melody, the fourth and seventh of the scale being omitted. These limited combinations are not very satisfactory to our modern ears.

F P W \_\_ 1 The "hell tones" in the middle portion of Chopin's Prelude No. 15 are best produced by a "down-arm touch," Place the fingers close to the keys and with a loose wrist move the arm downward for the touch, allowing the fingers to leave the keys farther and farther as the force increases. Secure the necessary prominence of the melody notes by making the fingers that play them more rigid than those playing the bell tones,

2. An ear is "perfect" when it makes no mistakes. An ear is well-trained when it is capable of reporting accurately a large numher of sound vibrations and tracing them to their producing causes. Mr. Beecher used to say that "So many languages as a man knows, so many trades as he has mastered, so many times is he a man." On the same principle, the more points of distinction that the ear can grasp, and the more elements upon which it can report, the more highly it is developed. Hence, the ear that can recognize the quality of tones as well as their relations in the scale is better developed, more desirable, and, if you please, more "perfect" than the ear that can understand only a portion of what it hears. The whole is greater than any of its parts.

E. T. L.—Two notes of any and varying value can be united by the tie. The tie may extend from a note in one measure to a note in the following measure, and may be thus continued for any number of measures. But in every case the pitch of the notes must be the seme. Merely occupying the same line or space will not do, as the second note may have before it an accidental. Then, again, aithough upon the same degree of the staff, one of the two notes may be effected by 8va. In these cases the curved line is not a tle, but a legato merk. It frequently happens that both ties and slurs occur between two chords, in which case care must be exercised to produce the proper effect.

A. S. M .- The cause of young piano pupils finding it easier to play in flat than in sharp keys most probably lies in the fact that the flat keys are less brilliant end exciting then the sharp keys, the tonel color is quieter, more mellow, and induces a greater feeling of security and ease. The sharp keys bristle the nerves, and while they may be more inspiriting, they disturb that tranquillity of mind which is essential to prevent young pupils going to pieces in their playing. The phenomenon of key color is recognized and oppreciated by most musicians, end as music appeals to people's subjectivity, it is perfectly natural that the impression of key color should especially affect children and young people, in whom the subjective sense is usually more active than in older people. There appears to be no articular adventage over sharp keys in the position of the notes in flat keys, for while the chord B-flat, D-flat, E-flat, and G, in the key of A-flat, for instance, is easier to grappie with than the chord B, D E. and G-sherp, in the key of A-natural, another position of th iatter chord, D, E, G-sharp, and B, is easier than the corresponding other position, D-flat, E-flat, G, and B-flet, of the first chord men-tioned. As to scales, sharp scales are easier in the right hand and flat scales in the left hand. FERDINAND DUNKLEY.

E. H. M .- Music does not count for degrees at Brown, Chicago Hervard, Michigan, Radcliffs, Yale, Pennsylvania, according to the list of graduate courses. Columbia is the only university where music counts toward a dagree-4. e., M. A. or Ph.D., etc. Pennsylvania gives the Mus. Bac. to graduates in music, and possibly some of the other colleges do likewise. But it is alweys a special subject, and very properly so, as one may be a great composer, yet possess ery little knowledge of other subjects. Many colleges give the Mus. D. as a complimentary degree, but It is always given to musicians who have made their mark as composers.

SUBSCRIBER,-1. It requires an expert to place a value on a violiz The mere fact that it contains an Amati label and is dated 1621 has o importance whatever in determining the value of the instrument, as labels are, in the majority of cases, spurious. C. F. Albert, 205 S. Ninth Street. Philadelphia, examines violins and reports on them. You can secure his terms on application.

2. Table exercises in raising and lowering both hands together are very useful in overcoming the common tendency of allowing one hand to strike the keys before the other in chord-playing. If the hands are placed close together, the two thumbs slightly overlap ping, it will be faund easy to get the mental conception of using both hands togsther. This idea once firmly fixed in the mlnd, it will be found possible to control both hands by one mental act, thus insuring their joint action.

8. If your pupil finds it difficult to play a piece without stopping in certain places, require those places to be practiced separately ery slowly, hands separately and together, until the mind he thoroughly memorized the music and the hands the muscular difficuities, and then, if the pessage is not in edvance of the pupil's technic proficiency, such bad habits should be gradually overcome. Persistence, with careful direction by the teacher, are sure

T. I. R .-- 1. The composer Chaminade is a French lady whose pianoforte compositions and songs are very popular. "Woman in Music," by G. P. Upton, and a book under the same titls by John Towers, will supply you with a great deal of useful information

on the subject of woman composers.

2. The latest work on harmony by H. A. Clarke, of the Uniz. The latest work on marmony by in. A clearly the versity of Pennsylvania, is well adapted for self-instruction, and if you wish some special guidance, it could be secured by a personal letter to the author, addressed to him in care of THE ETUDE.

A. M. P. B .- 1. As the Greeks did not recognize harmony in the sense that we do, their ideas of mode were hased upon melody, and their so-called keys or modes are nothing more than octave sections from the same scale. The Dorian was a succession of tones from E to the octave above, answering, in the main, to the succession of white keys on the organ or plane; the Lydian, from C np, corresponding to our modern major; the Phrygian, from D to D, almost identical with the modern harmonic minor, with the exception of the helf-tone between 7 and 8 of the letter scale. This form of scale is called by many present-day writers the natural minor scale.

2. To precede Bach's "Inventions," use "Ten Essiest Pieces," by J. S. Bach, edited by Cari Faciten, and "Twelve Preindes for the Pianoforte," by Th. Moelling; to precede Heller, nse "Twenty-fonr Selected Studies from Concone," edited by C. B. Cady, and Burgmüller, Op. 109, Books I and II.

2 The word "bermony" is derived, etymologically, from a Greek verb msaning "to join," and a short definition of the word is "the art of combining musical sounds," Counterpoint has been defined as "the art of combining melodies." A somewhat fuller definition is "the art of making two or more parts move together with such freedom that they seem to be independent, each one with a design

I. J. G .- 1. The sign which you say is shaped like a turn with a ilne through it, no donbt is the mordent. It indicates a single rapid stroke of the auxiliary note below the principal, followed by a return to the principal. In the edition of the "Inventions" of Peak adited by Dr Meson you will find all these emballshments written out. The work on "Embeilishments," by Lonis Arthur

Russell, is extremely valuable to every planist, and should be in the ands of all teachers. It can be obtained from the publisher of THE RTHDE.

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2. For your organ pupils we would suggest Landon's "School of Reed-organ Playing," which comes in four books, and will carry the students into the higher grades and give a fine selection of

G. T .- 1. You will find an article on nervousness in this num ber of THE ETUDE, by Dr. Penfield, in Thoughts, Suggestions, and Advice, and in one of the answers to questions in the vocal depart-

2. Practicing sight-reading is very heneficial even if you do not afterward learn the piece thoroughly. The explanations in regard to the best methods, found in Mr. Landon's "Sight-reading Album," you will find very valuable.

C. L .- 1. The chromatic scale in G-sharp would be G-sharp, A, A-sharp, B, B-sharp, C-sharp, C-double-sharp, D-sharp, E, E-sharp, F-sharp, F-double-sharp. The rule, as adopted by many modern writers, is drawn from the chromatic chords used in a scale. The writers, is arrawn from the carbonate chotch a lowered mediant, additional notes will be a lowered supertonic, a lowered mediant, a raised anbdominant, a lowered submediant, and a lowered leading note. Others raise chromatically in ascending, and lower in descending. 2. A chromatic scale can be written in all major keys. The minor

follows, in the main, the same rule as in the major—ralse the third, fourth, sixth, and lower the second of any harmonic minor.

S. A whole note should not be used in 2 time. A whole rest is used to fil up a measure, no matter what the time signature.

4. Music is written generally in the major and minor scales. There are some other peculiar scales, that of the Hungarian gipsies being much used. It is like the harmonic minor, except that the fourth degree is raised a half-step. Some pieces are also found in the pentatonic scale, which omits the fourth and seventh of the major, such as "Auld Lang Syne."

5, Caimandosi comes from the Italian word caima, meaning 'quiet"; animandosi from the Italian word anima, signifying

#### FORMS OF MUSICAL MEMORY.

AT a meeting of musicians in London recently, Dr. Frederick G. Shinn read a paper on "The Memorizing of Pianoforte Music for Performance." In the course of his remarks Dr. Shinn said that every student was interested in the memorizing of music, for it entered in great degree into all stages of his progress, and, considering its wide-reaching importance, it was surprising to find that no literature existed on the subject, save incidental mention of it in certain primers.

Musical memory might he divided into four formsaural, muscular, visual, and intellectual. Music being the language of sound, the memory of the ear was the most important. A well-trained ear could not only retain, hut could reproduce, what had heen heard, and as the power of any organ depended upon its discriminating capability, it was highly desirable that ear-training should receive more attention than it did at present. Moreover, ear-memory was necessary to judge the results produced, even when the other forms of memory were employed.

Muscular memory was hy some players almost entirely trusted to. When a passage had to he repeated many times to attain its perfect execution, ultimately it could he played accurately without conscious control of the intellect. The employment of this form was most suitable in music of a hrilliant character, such as arpeggi, scale passages, and repetitions of certain figures.

Visual memory consisted of two main forms-memory of the written or printed notation, and memory of the position and sequence of notes on the keyboard. This was in reality a very delicate form of muscular memory. The eye often rendered unwilling service, it being forcibly made to remember hy repetition, particu larly extended passages. The eye was more retentive than any other sense, but its service might he entirely dispensed with.

Intellectual memory might he regarded as consisting of memory of the form in which a piece was planned. of its harmonic hasis, and of the elahoration of this hasis. Theoretic knowledge was, of course, obligatory for the exercise of this form of memory. The kind of memory chiefly used depended upon the individual make-up of the player, and the selection was usually unconscious, hnt was probably ruled by natural or acquired aptitude for a particular form. Pianists should seek to chiefly employ and rely upon the form for which they possessed special capability, but they would undoubtedly derive help from consideration of the subject in its THEIR SIGNATURES.

it is done mechanically, because it is best to have the forms all the well-nigh numberless shades of touch pupil know them even hefore he comes to realize the harmonic relationship of the different keys. 1 evolved the following formula, which is so simple that any one the staccato touch, and made his pupils play all technical can learn it in a few minutes :

Let the pupil place the right-hand thumh on D (next note above middle C) and play the scale of D-major up to, and holding, C-sharp-altogether seven notes. Now these seven notes happen to he the seven keys having sharps in the signature. A glance will show that the number of sharps for each note of that scale is arranged

e f# g a h c# 4 6 1 3 5 7

and this succession of figures is very easily remembered Now let the left hand play the scale of G-flat, heginning with the second finger on B-flat (next note below middle C) and running down to C-flat. These, as you see, are the seven flat scales having the same order :

Sharps being associated in the mind of the pupil as things that go up, the right hand ascending is easily remembered in that connection, and the other hand, vice

#### THOROUGH KNOWLEDGE AND COMPLETE SKILL.

CHARLES W. LANDON

ONE of the most difficult things to teach a pupil is that there must be months, and perhaps years, between knowing a piece and doing it skilfully. Beyond the "skilfully" is doing it automatically, and at this point fine-art playing hegins. "One has to learn and forget a thing eight times hefore really knowing it," so the proverh says, and the proverh is substantially true. In playing pieces, real art work is impossible while the mind is husied in reading the music and in overcoming the technical difficulties. Not even when the mind can he entirely given to phrasing, touch effects, varied accent, and expressional emphasis, instead of technical and reading difficulties, - not until these things have become automatic, as a part of the piece, so much so that the player's emotions have full and free play,-is a piece hrought up to the point of heing skilfully done. What folly, then, for the papil to be constantly desiring a "new piece"! Yet each lesson should have something that is new, for good sight-readers are only possible by the themselves can do well. experience growing out of reading much new music,

THE PRACTICAL VALUE OF THE STACCATO TOUCH

CARL W. GRIMM.

THE legato touch is the foundation of a good piano technic, hut a player's technic can not he considered harmonionsly developed if his staccato touch is not equally well trained. A sparkling staccato depends upon the proper movement of the hand from the wrist. Staccato strengthens the fingers. Play all scales and chords staccato, and equally as much as legato. Practice also with staccato touch the scale and chord figuration in études.

A FORMULE TO MEMORIZE THE KEYS AND come much more difficult when played staccate. When you think you can master a difficult run and want to so simple that it is overlooked by most people. he very sure of it, try that passage a number of times with the staccato touch; if you can play it correctly, It takes most pupils quite a while to learn what the then you may regard your execution of it well tested. keys and their appropriate signatures are, and, as a role, Staccato is the opposite of legato, and hetween these two move; consequently, the staccato should never be neglected. Chopin thought very highly of the practice of exercises and studies alternately legato and staccato.

#### STAGE FRIGHT. S. N. PENFIELD

ALL persons appearing hefore audiences-in speech action, singing, playing, etc.—are more or less troubled with a peculiar nervous fluttering, which, to a greater or less extent, mars and sometimes quite paralyzes their performances. It is called, in general, stage fright. Is there no help for it? no halm in Gilead? We are all interested to know. If we do not ourselves play, sing, or recite, we all have scholars or friends who are expected to do so. No one studies the piano simply to play in a closed room with no anditors. Yet a majority of persons are disconraged by the nervousness attending and injuring their performances.

Close observation of this phenomenon reveals the fact that it results, to a degree, from a disordered stomach. If a person is subject to attacks of indigestion, the excitement preceding a performance sometimes stops the action of the stomach, and this disturbance reacts on the nerves, so the action is reciprocal. The person of good digestion and regular habits has much less nervousness than others. Therefore public singers and performers should he careful of their diet, take exercise, and preserve regularity in habits.

A second matter of importance is thorough prepared ration. The music or the speech should he long studied and thoroughly mastered, for the weak spots in advance are usually the spots of actual break in the performance. Thirdly, close concentration of the mind upon the performance and forgetfulness of the audience are essential and should be cultivated

Fourthly, it should be horne in mind that it is all partly a matter of habit. The child that is taught to sit right down and play or to stand right up and sing for friends when asked, has usually very little of stage fright when older; and the greatest kindness that friends can show is to insist on such ready performance.

> THE SECRET OF IT. MADAME A. PUPIN.

TEACHERS do not always teach, neither can some

I remember how often I tried to put hones into a dress the way the dressmaker had told me: I never could do it. One day I saw the dressmaker do it. "Oh," said l, "you fasten hoth ends first?" "Why, of course," she said. Now, that was the secret of the whole thing, and she had n't told me that

Now, a trill most he even; hat it is very difficult to keep a long continued trill even; therefore it must be practiced with an accent, for if it is not rhythmic, it loses its evenness. Especially is this true of a trill in octaves played with two hands. The accent, which comes on of the pupils, the first of every eight notes, must be somewhat exaggerated in practice; that is, the hand or finger playing the accented note must he lifted much higher than the Staceato found the scale and t Many an etude wince second to get a feet is not disagreeably prominent, but even though lacking a technical education,

inaudible, there is an agreeable consciousness of its

Some teachers know these little secrets of success, but are not generous enough to tell them; some others know them, but unreasonably think that the pupil onght to know them too, without being told; while others who do not possess analytic minds do not really know that this or that little thing is the key to the situation, and so they can not tell "the secret of it." An attentive pupil will try to discover the secret that gives him the mastery over a difficult passage, and it will generally he found to be some simple thing; in fact,

PERLEE V. JERVIS.

In the last edition of his "Touch and Technic," Dr Mason has described the two-finger exercises so clearly that it would seem that he who runs might read and understand. Yet in my experience many who study the exercise from the book alone miss the most vital point in the whole method-viz., the devitalized condition of the muscles. Possibly this is because many players and teachers do not know when their muscles are devitalized In dealing with such cases I have found arm-dropping and table exercises to help a pupil quickly to realize the condition of devitalization, and I frequently prepare the two-finger exercise for the piano by having it practiced on the table, where the attention can be concentrated on muscular conditions and the form of the exercise

#### THE TRAINING OF MUSICAL LISTENERS.

without the distracting influence of moving keys.

BY ANNIE L. MILLER

In these days of general culture it is often said that no one should be considered well educated who lacks a general knowledge of masic ; and yet this branch of art is most difficult of comprehension for those not naturally endowed with the musical instluct, or with their faculties untrained in youth. Classes innumerable exist for the study of painting and sculpture, -their history and intrinsic beanties, -aud those who have never draws a line learn to understand works of art and to enjoy reading the literature upon the subject. It is the same with the great masterpieces of literature. Many who are at first nnable to grasp their meaning, later find these works a source of intellectual enjoyment. But with music it is different. In large cities where concerts are constantly given, the general public is gradually familiarized with the great works of the masters, but in smaller towns this means of acquiring musical culture is

Browning says, in reference to musicians, "God has a few of us to whom he whispers in the ear," hat perhaps more could hear the whispers were the language intelli gible. Many members of the general public are unable to grasp music intuitively, hat can often learn to understand it intellectually. All can not be executive musicians : intelligent listeners are also needed.

A careful training is required to discriminate justly, to recognize true beanties from the flashiness dear to shallow minds. Competent musicians should try to persons explain to others how to do things which they devise some method of instruction for non musical adults. No elaborate, illustrated lectures or analytic talks, of value to a musician, but for which others are nnprepared, will answer. The pupils could study the history and growth of the various musical forms, and give the results of their investigations in class, the teacher correcting and illustrating by musical numbers. A lecture alone will not benefit sufficiently; only the results of our own studies find a lasting lodgment in the brain. Questions would naturally present themselves in such a class, and though a definite outline is a necessity, modifications would come through the needs

> With a general knowledge of the history and forms of music the class would be ready to read with some

# THE ETUDE

COMMENTS BY EMIL LIEBLING. MUSICAL SALMAGUNDI.

II.

A MUSIC teacher's husiness resembles that of a life insurance assessment company : at the start it is a matter of comparative ease to meet current ohligations, for the death-rate is low and assessments are small; hut as the old memhers drop out, it hecomes necessary to fill their places. Just so with a class : no matter how well you may he doing to-day, hy to-morrow morning three or four pupils may discontinue study for a variety of reasons entirely heyond your control, though perfectly satisfied with your work. Are you creating enough new business continually to fill the inevitable deficit in numbers which is bound to occur? If not, you will he wound up very quickly, and your race will soon he

If you can not stand on your own feet hy dint of sheer individual force and merit, attach yourself to some noted man, or cause some great calamity. If you can not emulate the example of the miscreant who immortalized himself by hurning the Temple of Diana at Ephesus, publish a catalogue of Mozart's works, à la Koechel; record Goethe's haphazard conversations, like Eckermann; hetray confidences, as Busch does in his "Life of Bismarck"; devote your whole life to a Beethoven hiography, similar to Thayer's; or parade in puhlic as l'ami de Beethoven, like his pupil Schindler ; and if none of these resources are available, live at least in the same street with some artist.

You can always tell the residence of a great pianist from the fact that the houses ou hoth sides are usually

Silence oftener covers stupidity than wisdom.

If Bach was a discoverer who simply found something in an out-of-the-way locality which already existed, Liszt may justly he termed an inventor; for while Bach simply gathered everything that had preceded him into one mighty receptacle, as it were, and developed existing forms to greatest perfection, Liszt absolutely invented a new form of piano playing and composition.

I suppose that everyhody would he horrified were any one to publish a modernized edition of Beethoven's sonatas, and yet the last movement of his so-called "Moonlight Sonata" would gain decidedly hy rewriting; the conventional accompaniment to the second theme, which shows so plainly how even the greatest minds are fettered by the temper of their times and surroundings, would he much more effective if used in everyhody can afford to own one. Competition-the the more extended arpeggio positions. This is, of course, sacrilegious.

Are you suffering from mental cobwehs? Are you hothered? Does everything look dark? Is somehody else also making a living hesides yourself? Brush the cohwehs away with a strong hand and all will he well. Be self-reliant and sure of yourself, attend to your own hnsiness and to no one else's, parade no grievances, and hoast not. You have found ont some important truths -so have a great many others.

There is hardly a problem that enters into the actual exercise of our art which can not he solved by the application of that most uncommon of gifts, common

But do not forget that "tempora mutantur," and unless " nos mutamur in illis," we drop ont.

Encourage the heginner, treat talent with indulgence, but he merciless where genius is concerned.

Some teachers are imaginative, others intellectual, and not a few emotional. The ideal teacher perhaps possesses none of these qualities himself, hut knows how to call them forth from the pupil.

Answer all reasonable questions and do not not make light of any inquiry, no matter how simple it may seem ; hut, on the other hand, discourage that idle and aimless querulousness of diseased minds who would like to have you explain to them the "whatness of the wherefore"!

Do not underrate the ideal, but develop the practical side of things also.

It will soon come to such a pass that every teacher will have to engage the cooperation of some specialist for invention. nervous disorders, for hesides exercising our legitimate function as musical instructors, we are supposed to cure nervousness also. In most cases it is due to conceit and an excess of uncomplimentary self-conscionsness.

A late concert trip to Nashville and Pulaski, Tenn., revealed much in the manner of a pleasant surprise. There has been a decided awakening south of the Ohio River, and a tremendous interest in musical matters has sprung up. Besides the charming hospitality which is the leading characteristic of the South, I found everywhere much enthusiasm and most capable teachers Needless to say that THE ETUDE is read everywhere. It is a fine change to get ont and meet the people occasionally; you learn to know and understand them and their needs hetter; continued exclusive studio life makes a recluse of a man, with all the drawhacks which that

There is a genius of melody, and a talent for development. Raff has the latter, while Chopin lacked it. Ruhinstein hraced himself often for a mighty effort, hut got out of hreath too easily. Wagner and Beethoven had genius in both directions. Bach comes dangerously near being all development.

There is not enough good "Hausmusik" in our country; that is, music for and at the home. Our girls strum popular quicksteps and play rag-time; hut where do you find a few art loving families who, instead of playing progressive whist or euchre, perform progressive music, and meet regularly at different homes to perform and listen to good music adequately rendered? It would not cost much to have chamber music-which is really out of place on the concert stage-brought before sincere music lovers in that way.

But then our people always look and act as if they were just going to a fire.

#### A PIANO FOR EVERYBODY.

BY ROBERT BRAINE.

A QUIET revolution has been going on in the price of pianos during the past two or three years, which will, in the next few years, result in doubling and trebling the number of piano pupils in the United States, inasmuch as pianos are hecoming so cheap that literally same cause which has operated to reduce the price of hicycles from \$100 to from \$20 to \$50, thus increasing the number of riders tenfold-has brought the price of pianos down in the same manner. In the city of New York, and in some of the other large cities, the department stores, those levelers of prices, have gotten hold of the in price means an ever-widening market for the instrupiano and are offering very fair instruments at unheard-

To show what an extraordinary reduction there has been in the price of the all-popular instrument, the piano, let me number of eminent artists produced in the country, as quote the offer of a large department store in New York City. This firm offers to sell a handsome, np-to-date, upright piane for \$130 on the extraordinary terms of \$5 down and \$1.25 a week until paid for. The piano is delivered free of charge and kept in tune for one year free of charge. The case is not simply stained wood, hut double-veneered mahogany. The keys are not celluloid, hut ivory. It has nickel-plated rails, new overstrung scale, copper strings in the hass, artistically carved panels, three pedals, continuous hinges, new Boston fall and music rack. A guarantee of five years from a firm which is thoroughly responsible goes with each piano.

Considering the low price asked for the piano, the tone is remarkahly good; good enough for a heginner in music, and far hetter than thousands of musicians are obliged to content themselves with. Twenty years ago such a piano would have heen considered cheap at \$500, and in the days of Bach or Mozart or Beethoven it would have been considered the supreme wonder of the musical world, and would have heen accepted by these great "Musical Opinion."

masters with tears of joy as a consummate trimph of

The production of such instruments at the price is a wonderful achievement of American inventive ingenuity, as it is only by the aid of machinery to make every part of the piano that such results are achieved.

Another store in the same city advertises a similar piano at \$123.68, and another still at \$125. Not to be outdone by the department stores, several of the New York music dealers have handsome looking upright pianos in their show windows which are for sale at \$100, even money, delivered free of charge, with scarf and stool, and kept in tune for one year.

Even at this price the pianos offered are not so had as one would think, and would answer the purposes of children heginning very well, or for any one whose only aim was to play an hour or so a day for his own amusement American ingenuity has brought the price of watches down until one can huy a watch for a dollar or two which will keep time fairly well. American invention and ingenuity are doing the same thing for the piaro.

The price of high-grade pianos seems to be following that of the low priced, and it is realty astonishing what excellent pianos can he purchased for a small amount of money. There was once a time when there were only three or four really artistic makes of pianos in the United States. Now their name is legion.

The gradual cheapening of new pianos is effecting a reduction also in the price of second-hand pianos, and it is now possible to buy good second-hand squares for from \$30 to \$60, and second-hand nprights from \$50 up, according to the grade. Even these prices are likely to he reduced as time goes on.

The effects of all this must uccessarily he far-reaching on the amount of husiness which will he offered to the music teachers of the country within the next few years, and also on the musical development of the country. Where there is a piano in the house there will pretty surely he one or more pupils to play it, and this means husiness for the teacher. Nothing could possibly have a greater effect on making the great hody of the population musical than the placing of a plane in almost every home. The mere presence of the instrument in the house turns the attention of the occupants toward music, and, even in the case of adults who have no idea of studying music, they are pretty sure to drum a little on the piano, and thus become that much more intelligent musically.

At first glance one would think that the large number of cheap pianos offered on the market would reduce the demand for high-grade pianos suitable for an artist to play on. Dealers in such instruments tell me, however, that it does not injure their trade in the slightest, as, in the majority of cases, the cheap piano, which is only hought to learn on, is replaced when it has seen its hest days hy a high grade piano.

Other musical instruments are also becoming cheaper, thanks to American manufacturers, and each reduction ments. Double the number of instruments sold and you double the number of pupils and of persons interested in music. This in turn will result in doubling the the greater the ranks of those who play at all, the greater will be the number who achieve eminence. This in time is hound to make the United States one of the most musical of nations, if not the most musical nation

-Nothing retards the progress of the student more than had practice; it is the hane of many instrumentalists to-Some violinists want to play pizzicato and harmonics; many piano players waut some noisy, showy piece; singers often wish to sing the most difficult operatic selection; and every cornet player aims at a high C. And thus sensationalism and show are desired. But remember that it is well to study all forms of music. One might he able to play a difficult solo or sonata, but could not play a waltz so that it could he danced. Ordinary people care little about the difficulty of a piece; it is only experts who can judge of technical difficulties .- DVOBAK has celebrated his silver wedding anniver-

Sauer's first American appearance will be in New Vork January 10th.

PADEREWSKI is to make a tour in Russia this season. The United States must wait until next year.

MASCAGNI's new opera "Iris" was well received in Rome on the occasion of its first representation.

ANNOUNCEMENT is made that Mascagni is to conduct a large orchestra in Paris during the exhibition in 1900. YSAYE and Gerardy will come to this country in

Fehruary, prior to making a concert tonr of the world. A NEW musical directory of "Greater New York" contains the names of about 18,000 professional musicians.

THE manuscript of Lortzing's celebrated opera, "The Czar and Carpenter," has been discovered at Agram,

MR. WILLY BURMESTER, the celebrated German violinist, has played several times with the Boston Symphony Orchestra.

A STATUE of Tschaikowsky, representing the composer seated in an easy chair, has been placed in the St. Petersburg Conservatory.

ORLANDO SALVATORE, a member of the municipal orchestra of Messina, Italy, a boy of eleven, composed and conducted a symphony recently.

POPPER, who is renowned as a 'cellist and as a composer for his instrument, will make a concert tour this year. He is now fifty five years old.

OWING to the severe illness of Mr. Gericke, Mr. Franz Kneisel, Concertmeister of the Boston Symphony Orchestra, has been acting as conductor.

In March, Joachim, the violinist, will have been before the public sixty years. His first appearance in concerts was in 1839, when he was eight years old.

DVORAK has just received from the Emperor Francis Joseph the decoration "For Arts and Sciences," The last musician who received it was Brahms.

THE receipts of the Leeds, England, Musical Festival of 1898 were nearly \$60,000; \$10,000 of the surplns was distributed among local medical charities.

SANDOW, the strong man, has discovered himself to he the possessor of a heavy hass voice, and has commenced the study of singing with Koenig, in Paris.

THE next festival at Bayrenth will commence July 22d and close Angust 20th, and will comprise the "Nibelnngen" tetralogy, "Die Meistersinger," and "Parsifal."

ARTHUR FRIEDHEIM, a former pupil of Liszt, who has heen in Europe for several years playing in concerts, is to return to this country, which he will make his

WALTER DAMBOSCH'S latest work, the "Manila Te Deum," was produced by the New York Oratorio Society last month. It is to be given in Philadelphia dnring

THE opera company of which Clementine de Vere was the star, and her husband, Romualdo Sapio, director, has been dishanded. A loss of \$30,000 is reported.

THE musical collection of the late Joseph W. Drexel can be found in the new reading-room of the Lenox Library, New York City. It contains 5000 volumes and 1300 pamphlets.

THE subscription sale of boxes and seats for the performances by the Grau Company reach the large total of \$350,000. Nearly all the boxes were taken for the entire opera season.

the old Italian method. These secrets, so often told, seem to remain untold.

Ir is announced by a trade paper that the arrangements for Zeldenrnst's tour with the Thomas Orchestra have fallen through, and that the Dntch pianist will not

rare old instrument to his collection. It is a doublehack harpsichord of 1620. The case is elahorately hand-

Mr. Frederick Stearns, of Detroit, has presented to the University of Michigan his collection of 1000 musical instruments, which exhibits the evolution of

THE big department stores of our large cities have made inroads into the retail sales in the sheet-music stores. It is now reported that a store in New York and one in Philadelphia have arranged to sell pianos.

ments in place of metal, thus avoiding rust, the substi- elected president and accepted the office. tnte also having a tone equal to metal reeds, it is claimed.

rather than as a virtnoso, yet he has achieved no great success as yet. Just as Rubinstein failed with his operas, so the production of Paderewski's opera is postponed from time to time.

protest was signed by nearly 200 graduates.

human voice is falling. Our forefathers were tenors; today the average male voice is haritone. Our descendants male characters. He assigns no reason for the change.

A CORRESPONDENT of the London "Daily News" says that in some hitherto nnknown letters of Wagner there is mention of the fact that the composer, shortly before his death, entertained the idea of three operas, two of the subjects heing Martin Luther and Frederic

MUSICAL copyrights seem to have considerable value. The sale of those owned by Robert Cocks & Co. has already realized over \$200,000. It must be remembered in this connection that a copyright in England carries with it the privilege of exacting a fee for every performance of the copyrighted work in public.

THE Philadelphia Symphony Society, an organization that supports an orchestra principally of amateurs, under the direction of W. W. Gilchrist, is raising a fund of \$10,000 to purchase some first-class instruments for the orchestra. Few amateurs care to expend money on double hasses, horns, hassoons, kettle-drums, etc.

STUDENTS of the University of Pennsylvania have formed an organization to he known as "The Harmonic Society," and Dr. H. A. Clarke has been engaged as director. The society will study the evolution of music. and a chorus has been formed to give illustrations of old English glees and the madrigals of the fifteenth and sixteenth centuries.

THE Education Alliance of New York, which furnishes concerts of good music for the masses on the East Side. will continue its work this year. Bach, Scarlatti, Handel, Haydn, Mozart, Beethoven, Schuhert, Schnmann, Mendelssohn, Ruhinstein, Tschaikowsky, and Saint-

A DECISION has been rendered in the suit of the estate blum HERVES, so it is man, an compused a treatment of David Blakely, former manager of Sound's concert the art of singing, in which he expounds the secrets of share in the royalties of music composed by Sousa prior to the time of Blakely's death was not void after his death. The total amount involved is about \$60,000. The case will be carried to the Supreme Court.

THE Pacific Coast Conservatory of Music has secured Mr. Henry Holmes, formerly of the Royal College of Music, London, to take charge of the string instrument department. Mr. Holmes has a fine reputation, both in England and on the Continent, as a player and a teacher. He comes from a family of violinists, his father and his brother Alfred, both now dead, having been highly esteemed members of the profession.

THE ninth annual meeting of the Pennsylvania State Music Teachers' Association was held at Williamsport, December 27th and 28th. Mr. Roscoe Huff, of that city, was president. Interesting programs of music and essays were given during the meeting by memhers of the Association. The next meeting will be held at Allentown, Pa., during the Christmas holiday the manufacture of the vibrating parts of musical instrn-season of 1899. Mr. C. A. Marks, of Allentown, was

MR. S. B. MILLS, once a celebrated virtness and a popular teacher, died in Germany last month. He was horn in London, 1838, and studied with Cipriani Potter, Sterndale Bennett, Moscheles, Liszt, and harmony under Hanptmann and Richter. He came to this country in 1859, and later settled in New York city. Last April he gave up his teaching and went to Germany for his health. The immediate cause of his death was a paralytic stroke. dence has been reconsidered. Sir Frederick Bridge, of His compositions were very popular, and much used in

SIR FREDERICK BRIDGE, conductor of the Royal A FRENCH scientist claims that the pitch of the Choral Society, London, contemplates giving "The Messiah " so far as possible in the manner in which it was given in Handel's own time. The orchestra of will sing operas in which hasses will be the leading that day consisted of twelve violins, three violas, three 'cellos, and two double basses; with the wind band, which included four oboes, four bassoons, two horns, two trumpets, besides kettle-drums and organ. The present day orchestre will be about four times larger in the string department.

> A NOTED American musician, George F. Bristow, died December 20th. He was assistant superintendent of music in the public schools of New York city. Mr. Bristow was born December 19, 1825, and commenced his musical training at an early age. 'He became a very proficient violinist, and leader of several well-known or chestras He also devoted considerable attention to composition, his best-known work being an opera on the subject of Rip Van Winkle. His latest composition in large form was a choral symphony "Niagara," which was given in New York city in 1897.

> ON December 12, probably for the first time in an English cathedral, Palestrina's celebrated "Missa Pape Marcelli " was performed as a part of the regular service. A special version, suitable to the Protestant service, was prepared for St. Paul's Cathedral, London. Only a thoroughly trained choir under a musician of the finest training could render such a work. This mass is the one which was accepted as the model of what a service for the use of the Church should be at a time when composers had resorted to the most extraordinary methods to secure canti fermi, using popular melodies, allied in many cases to vulgar and lawd words the name of the tune heing applied to a mass founded on it.

How many ambitious young composers take to heart the kindly advice of Robert Franz, who, in writing about publishing, thus warns us: "No one has yet repented of having proceeded slowly and cautiously with the publication of his compositions. Every single note has to be weighed; and if it weighed only one grain too little,-away with it, until the right one is found. Such self-abnegation and self-denial may be Saëns, interpreted by first-class artists, will be repre-he thankful for not having yielded to momentary advandisagreeable for the moment, but later on we should them philosophically, for experience has taught me that

Progress in art study is not to he measured inch by

inch. We only catch glimpses every now and then of

the gage which records every notch of our climbing.

We strive along in a hlind sort of way, discouraged

possibly, when suddenly the clouds lift and we find our-

selves on a monntain-top far ahove where we started.

Then we are elated and filled with joy and satisfaction.

But we are apt to forget that it is not possible for us to

stay in this condition. To reach a higher position

means more climbing, more toil, more disconragement.

Happy are you if you have learned to let these "hine

how insignificant you are in the art world, show you

where you fall short, and should he incentives to make

you np and at it again. And, after all, that is the secret

You can have genius, talent, advantages, and what

FIVE-FINGER EXERCISES.

ONE day I examined a little girl eight years old in

some technical work. We all know that for many years

teachers used to spend two and three months (or years?)

on nothing but the art of raising the finger. Allegros

sounded like adagios and a Virginia reel could be easily

mistaken for a minnet. Well, my pnpil played those

five-finger exercises in the adagio at best in the minuet

style. "Why, child," I said, "you did not practice,

for you play it to-day just as slowly as you did two weeks

ago." "I did practice," she replied, "and I practiced

only yesterday two hours on these exercises "-and, to

assure me that that was the trnth, she hroke out in

tears. After I had given her time to dry them, I re-

marked: "But then you onght to be able to play them

so fast" (illustrating the tempo with my own fingers).

What did she do but play them exactly as fast! I was

thunderstruck. How was it possible that merely hy

hearing me play them she could execute them with such

rapidity, when a minute ago she tried her best and could

not? This was a lesson for me, and I profited largely by

not succeed, I lay the blame, not on the pupil, but on

myself, and try to find the cause ; once found, it is pos-

sible to prescribe a remedy.

Whenever a pupil tries to do something and does

P VON A DELUNG.

of success with most people : keeping at it.

out of them comes much good.

That is art life.

hardly succeed

great earnestness: "Look at that!" "Well, what of not; hnt unless you keep everlastingly at it, you will

Studio Experiences.

THE ETUDE receives a great many contributions for

nse in this department, and the character of some of

them suggests that at least some of our correspondents

have mistaken the idea of the department. It is in-

tended to be helpful to teacher and student hy illus-

trating various teaching principles hy actual incidents

that have occurred within some teacher's experience.

But these illustrations must have in them the power to

enforce the application, to drive home the trnth involved.

The editor wishes it to be understood that contributions

to this department may he sent in by any teacher who

is interested in making it a success, and hopes that it

year .- [ED.]

will he found a nseful feature in the work of the coming

GOING BACKWARD.

HELEN J. ANDRUS.

A PUPIL had learned a nocturne in A flat, and for her

next piece I had given her something in a more brilliant

style in the key of C. At the next lesson she took np

the nocturne, and, pointing to the signature, said, with

it?" I asked. "It has four flats," she answered.

Then she took up the other piece, and, with still more

earnestness, said: "And now look at this!" "Well,

what of it?" I asked again, while very much puzzled

as to her meaning. "It has no flats or sharps," she

said, with intense earnestness, -"I am going backward!"

plained to her satisfaction the reason why composers

HINDRANCES TO PROGRESS.

KATHERINE LOUISE SMITH

OFTEN music teachers are blamed for the non-progress

of a child when they are not responsible. What can a

teacher do when a child will not practice? when re-

peated urgings, nay, even severe reprimands, fail in the

desired effect? Often teachers who have no studios go to

homes poorly heated. In small places teachers give les-

sons in rooms so cold that they can see their hreath, and

the pupils' fingers grow so stiff with cold that they can

scarcely move them. It is just such parents who com-

A teacher related such an experience the other day,

and wound up by saying : "I told the mother that no

child could play with chop-sticks; and that her daugh-

ter's fingers were so nearly frozen from want of proper

heat in the room where she practiced and took her les-

sons that they were about as pliable as those Chinese

articles. Of conrse the mother became angry, and I lost

my pnpil; hnt for once I had the gratification of speak-

This teacher was hut a sample of many who have sim-

who huy a piano for the carved case, regardless of the

mechanism of the instrument, and after decorating it

with a gaudy scarf or cover, speak of it with veneration

There are mothers and mothers. Mothers who dic-

tate about your pupil's lessons, and mothers who tell you

"they were not taught so"; mothers who sit in the

wasted, and mothers who do not send word when the

and just as many dispositions as mothers, so the average

teacher in a small place is obliged to have tact as well as

knowledge to fill the position of teaching the child and

BLUE SPELLS.

FRANK L. EYER.

SAID a pupil recently, "I am so discouraged. I think

music is one of the most discouraging things to study

there is," It's true. We all get discouraged at times ; hut

if we would only think so, it is the very hest thing that

could happen to us. It takes all the conceit out of us.

satisfying the mother's amhition and disposition.

pupil is not to take a lesson. There are mothers galore,

ilar experiences. As a rule, these mothers are the ones

select certain keys in preference to others.

plain that their child does not progress.

ing the unvarnished truth."

as "the instrument."

After I had recovered from my astonishment, I ex-

and did hetter. Halir then allowed him to play a portion of his operatic fantasy, interrupting him from time to time by taking the violin out of his hand to show him something that he did wrong. When he had finished, the great teacher told him he had talent, and would do well to study in Berlin.

Я

"I hope to study with yon," said the lad.

"Oh, that is of no consequence," said Halir, with modesty which was distinctly refreshing compared with the bumptionsness of the average teacher; "there are any number of excellent teachers with whom you can stndy in Berlin. The whole Joachim school of violin players are in Berlin. I am a single exponent of that

The gist of the above is that if the student wishes to make a favorable impression on a great teacher, he must spells" work good in yon. Welcome them. They he able to play the scales and to play étndes hy heart. may make you feel low-spirited, hnt they also show you

H MOTHER'S RESPONSIBILITY.

C. A. TOWNSEND.

A MUSIC teacher once replied in answer to the question what three things he considered the greatest trials in teaching, "First, the mothers; second, the mothers; and third, the mothers!

No doubt some of us can think of a few other sources from which our troubles flow; hut all things considered, is n't it the truth that most of the difficulties that a teacher has to face can be traced to the indifferent or the ignorant mother? How many mothers give one half as much thought to what their children are doing in music or other studies, as they do to the questions of what the family shall eat and wear, and what impression its different members will make in society? Indeed, is it not dne solely to this latter consideration that a morsel of attention is bestowed occasionally upon the children's progress in music? To place them under the instruction of the most fashionable teacher, and to have them arrive as speedily as possible at the point where they can play pieces, are about the only things over which the average mother concerns herself. As to judging the capabilities of the teacher, or superintending the children's practice, these are things that most mothers are unable to do; some of them because they know nothing about music, but the majority because they are so husy attending teas, cluhs, etc., in order to keep up the family's position in society. Nine out of ten of this latter class will tell you that they studied music when they were girls, but of course they could not keep it up after marriage.

In this "of course" lies the root of the difficulty. It is this wide-spread notion that music is merely a species of amusement, more dignified, of course, than climbing trees or vaulting fences, but still a kind of gymnastics to be indulged in mostly by the young and agile, that works such mischief among ns and needs vigorous and persistent comhating.

Is it not, then, the first duty of every teacher to impress upon his pupils the seriousness of music-study; to make them feel that it is a life-long acquisition, like any other hranch of learning, and not a thing to he laid -in short, to try to make a different set of mothers for the next generation, and thus remove a goodly number teachers?

HOW A GREAT TEACHER JUDGES A PUPIL. ROBERT BRAINE.

DURING the recent concert tour in the United States of the great solo violinist, Carl Halir, who enjoys the distinction of filling the position of concertmeister of the Royal Orchestra in Berlin, he was visited at his aside, like a Scotch snood, after the marriage ceremony hotel in a certain Western city hy a youthful violinist, a boy who was amhitious to go to Germany and study in Berlin under his direction. I had the pleasure of heing of stones and hriars from the path of future music room watching every moment for fear time will be present at the examination of the boy by the great teacher, and was much interested in observing how he went to work to judge of the applicant's talent.

" Play something for me," said Halir. The boy hegan to play an operatic fantasy for the violin. "No, no, no," said Halir, "not a piece; I want to

hear an étude." The lad said he knew none from memory.

The great violinist frowned. "Schade! [it is a pity]. You should learn your études as well as your pieces from memory. We always require it in the Royal High School of Music in Berlin. Play me a scale; say the scale of C-sharp minor."

The pupil played the scale somewhat out of tune.

"No, no," said the violinist; "you must practice

## PLAYING DUETS WITH OTHER INSTRUMENTS.

Ir often happens that a teacher will have a pupil from a family in which another member plays the violin, flute, clarinet, or cornet. In such cases it is well worth the teacher's while to devote a little extra time to hearing his pupil and her brother play dnets. Of two children, usnally one has the keener ear in regard to intonation, the other may be more accurate and steady in time, while the teacher can help refine the methods of expression. Besides helping the pupil to become more steady and accurate, the little extra labor of the teacher is certain to be appreciated by parents,

visit the United States this season. MR. ALEXANDER STRINERT, of Boston, has added a

painted, in a style similar to the Japanese.

the three great types of musical instruments.

Ir has been discovered that celluloid can he used for

PADEREWSKI is seeking reputation as a composer

THE rule requiring candidates for musical degrees at Oxford and Cambridge Universities to take np resi-Westminster Ahbey, led the fight against the rule. The concerts.

A WRITER in the "Ladies' Home Journal" says that twenty years separated the first conception and the final completion of the score of "The Nibelungen" series opera; twenty-two years hetween the first sketch and the last stroke of the pen on "Die Meistersinger;" while "Parsifal" was in latency twenty-five years.

#### PROBLEMS.

BY HENRY HOLLEN

#### TREATMENT OF PUPILS.

A good deal of complaint emanates from teachers, now and then, to the effect that their pupils are averse to the practice of scales, and that this rebellious disposition interferes with their proper progress. In many cases pupils discontinue study under a teacher to whom, although he is probably conscientions, they yet attach a thousand faults and shortcomings. They may resume study under an instructor whom they herald as "more interesting because he does not hurden us with those borrid scales," or they may stop the study of music altogether, giving as a reason that it "failed to meet their expectations, and was fearfully dry." It often happens that parents, ignorant of the needs of a student and of the duties of a teacher, withdraw their children from the care of their instructors and place them under Professor So and so, who teaches his pupils to play "pretty little pieces" after they have been under his watchful eye for three weeks. How often have mothers complained of an instructor because their daughters have studied with him for three long months, and yet were unable to play a waltz or a march, but were kept hammering away at scales and exercises! Agaiu, how often they praised another instructor because he taught "Mrs. Smith's daughter, just across the way, many pretty pieces within three weeks after she entered his studio !" Alas, we have all heard of these cases, and have met with them in our experience. Only a short time ago a struggling teacher recited to me a tale of woe which was a very good example of the many we hear at frequent intervals. He had just eutered the profession, conscientious and well equipped with all that goes to make up a teacher, but lacking, like many instructors, the ability to use good jndgment in the minor matters which he met with in his vocation After a hard struggle he managed to secure a goodly share of punils. His prospects were very encouraging until, oue by one, in gradual succession, several of his most promising pupils, and some not so promising, left him. After some inquiry he ascertained the cause, and several mothers admitted that they had lost faith in his ability because "my boy" or "my girl was not taught to play a single piece." He was informed that "Professor Steiuswitch had greater success, as he guaranteed to teach his pupils the 'Mocking-bird,' 'Home, Sweet Home,' and 'Pana's Waltz' after a very few lessons." He went home very discouraged, but his hard luck set him to thinking,

a few changes in his method of teaching. Remember that your pupils are specimens of human nature, and they demand judicious treatment if the best results are to be gotten. Dispense scales with your best judgment. Scales are invaluable, but used in the wrong manner and without due discrimination they becomsources of evil. It is not wise to overload the heginner with scales and exercises. Give him a tuneful little piece now and then. There are many compositions for primary students-pieces which, if given at intervals, would encourage him and lighten the labor of more serions study-scales and exercises. Not alone to children is the study of scales trying, but to older people as well, and many a great artist has found that it is not the most congenial task. The greatest drawback to learn ing to play the piano is the drudgery of practicing scales. Engen D'Albert once discovered a way of preventing all the time thus devoted to finger-exercises from being a dead loss to the mind. One day, while watching a woman who was knitting and reading at the same time, the thought occurred to him, "Why should I not play and read at the same time?" He tried it, and found that it was easily done. This practice, of course, would be absurdly impracticable when applied to students, but the illustration should remind us at least that pupils, especially young pupils, should not be fed on études and scales alone, because such work, if it can not be called a drudgery, yet requires a strong concentration of energy in order to accomplish the end sought for.

and in two weeks' time I was gratified that he had made

# THE ETUDE

but it would open his eyes to the folly of his course.

#### SELECTION OF PIECES.

Much bad judgment is exercised in the selection of material for students. Many teachers can doubtless trace their poor results to blunders made in selecting pieces. Instructors very often make the mistake of giving difficult pieces to pupils whose preparation does not warrant it. Many, especially young teachers, select pieces because they are hrilliant and melodious, and the question of the grade of difficulty is not considered. Others are prompted by the feeling which urges them to include in their pupils' programs, ambitious compositions by the classic composers. "They forget that a simple melody well played is preferable at all times to an ambitious morceau, whose difficulties cause the performer to halt and stumble. An examination of the mnsical portfolio of our average young ladies by one uninitiated would lead him to suppose these performers of the highest caliber. Liszt, Rubinstein, Raff, and in fact every famous concert composer, will he found represented, while the owner thereof, most likely, will he unable to play even one bar of their music correctly." Difficult and florid arrangements of orchestral scores, or the parent is the ruling power.

aloft the names of Bach, Beethoven, Haydn, Handel, and their frequent changes to other masters." This apa-Caressante"; Kullak's "La Gazelle," "La Coquette," 'Perles d'Ecume," and "Valse de Salon"; Gernsheim's "Romance," and Goldbeck's "Flashes from the West," "Harmonic Poems," and the "Mexican Dances." A well-known teacher says that "in teaching it is desirable to cultivate the lesser lights also, besides insisting on a steady diet of the classics," and every intelligent member of the profession will agree with him.

#### ENCOURAGING PUPILS.

Encouragement is a powerful moving agent. It is that which makes for progress; in fact, progress is influenced by it, and more especially children. A jndicious teacher can accomplish great results by its use. Encourage your pupils by praising their good points, Those teachers who exhibit erratic tempers, and who can discern nothing but that which is faulty in their pupils' work, are legion. Show your pupils that you appreciate their good points. Sometimes it will become necessary to be severe in your dealings with them ; but. under all circumstances, employ severity judiciously. The teacher who makes an exercises for the first three months, interest in their welfare. Show it by giving them a Carlyle.

and who laughs at the idea of giving a little tuneful little extra time now and then, when it is necessary, and who laughs at the idea of gyring a nitre timent music now and then, need not be surprised if many of Do not begradge this little extra time; your papils music now and then, need not be surprised it many or the surprised it m his pupils leave him before the three months: mmu masses priced. Such hard fortune would not only be natural, of the pedant who glances at his watch a half dozen a sigh of relief when the hour comes to a close When your pupil asks you a question, answer it fully and politely to the best of your ability, and do not reply in such a manuer that he might infer that you think he is imposing on your precions time. If he asks a question which in your opinion is absurd, do not advertise your opinion by laughing or otherwise ridicaling it. Some are easily offended. Refer them to helpful and interesting articles as they appear in the magazines. Offer to them the use of your library, and suggest a course of reading. All these seemingly trifling things will "concentrate themselves into a mighty power," and your attentions will not be unrewarded.

I have in mind a teacher—in fact, he was my instructor -to whom it was almost a force of habit to encourage his papils. Not only did he lend them music and literature. but he played for them when the lesson hour was over, and in this and many other ways made it clear that he was interested in them.

#### THE ART OF BEING ENERGETIC.

"There are many hard and earnest workers who fail because they lack talent; but, on the other hand, there weighty transcriptions, and ponderous variations are are many faithful students who, through energetic work often given indiscriminately. The ability of the student and increasing diligence, ontstrip those who have greater is apparently not consulted, but the whim of the teacher gifts." You may be the possession of exceptional talent, and you may have had a good preparation There are teachers who would scorn to wander outside for your vocation, but, notwithstanding this, success the boundary of the classics for pieces. "Holding may not be yours. There are too many who rely on talent. You may be a gifted planist, versed in theory, Mendelssohn, and Chopin,—the first one, however, the polished in harmony, counterpoint, and composition avorite, -they look with horror ou all lesser lights, yet hat this fact alone will not fill your studio. Many often wouder at the lack of interest shown by their pupils of that caliber have failed. You must put forth effort. "The diligent hand maketh rich," is the proverb, and thy so often exhibited by pupils is not to be wondered at. the individual about to launch his boat on professional They are surfeited with the classics, and finally lose all waters could do no better than to apply it to himself. interest in their work. It is not to be presumed that Teachers complain of small classes, and an unappreevery student can appreciate Bach. It would be most ciative public, and in many cases these very men, though unwise to believe that young students can be nourished fully competent members of their profession so far as on the music of Mozart or Beethoven. Some never scholarly attainments go, are those who forget that in arrive at that point where they can digest the classics, order to be successful in any line of work one must be Others become stereotyped when continually fed on this active. A business-like music teacher is not met with diet. It is a pity that some instructors think that out very often. In fact, it has become a trite saying that side the domain of great masters there is nothing avail- musicians are impracticable people. At any rate, it is able for teaching purposes. "Give us the very greatest," certain that those of our profession who employ businessthey cry, as they canter away on their classical hobbies. like methods when dealing with the world at large are The teacher who, when his pupil is weary after a long the most successful. With all due regard for a man's struggle with a Beethoven sonata, presents him with a attainments, it is safe to say that, to a certain extent at composition in a lighter caliber, --say a salon piece, for least, one's musicianship alone will not bring him to the instance,-is wise indeed. Pieces of this character are front. A man without push and energy can not withstand many, and I need only stop to point out as examples the intense rivalry and competition of this age. He who Loeschhorn's "Dora Bella," "A Venice," and "La Belle is the best able to deal with men comes to the front Amazone"; Blumenthal's "La Source" and "La rank. Do not make a throne of your attainments, and lean upon it for support; be active and energetic.

-" MUSIC! How much lies in that! A musical thought is one spoken by a mind that has penetrated into the inmost heart of the thing, detected the inmost mystery of it-viz., the melody that lles hidden in it, the inward harmony of coherence, which is its soul, whereby it exists and has a right to be here in this world. All inmost things are melodious, and naturally ntter themselves in song. The meaning of song goes deep. Who is there that in logical words can express the effect almost certainly impossible without it. Everybody is music has on us? A kind of inarticulate, unfathomable speech that leads us to the edge of the infinite, and lets us for a moment gaze into that. All deep things are song! It seems somehow the very central essence of us-song: as if all the rest were hut wrappages and halls! The primal element of us and of all things. The Greeks fabled of sphere harmonies: it was the feeling they had of the inner structure of nature : that the son of all her voices and utterances was perfect music. See m order to accomplish the enth cought of the first three mounts.

Encourage your pupils by showing that you take an interest in their sudden. Show it be discussed in the sudden. deep enough and you see musically, the heart of nature

that the case is hopeless, but I have n't the heart to do it, and I say that I will do what I can.

THE STRUGGLE FOR A PUBLIC CAREER.

BY PHILIP G. HUBERT, JR.

LOOKING back to twenty-five or thirty years ago, I

can not remember that in those days we had musical

agencies such as now exist by the dozen, and yet so

necessary are these establishments to the musical life of

thing of the kind ; for how did the aspirants for musical

fame of that time get themselves before the public, and

where did the choral and other musical societies that

As a matter of fact, the business existed then, but on

a small scale. Several large piano houses kept a list of

artists who might he called upon to sing or to play for

a consideration. Finally, as the clerk who attended to

this department found his work growing, he hlossomed

out into a full-fledged musical agent with a set of offices

and a corps of clerks. The immense growth in the

number of singers and players turned out yearly by

conservatories all over the country, and the rise of small

and large musical societies, chiefly choral, in our towns

aud villages, has made the musical agent a necessity, so

that to-day he has become a power with which the pub-

lic performer, from the humblest to the greatest, has to

As the musical ageut, if he is a man of intelligence

must know a good deal about the things that make for

the success or the failure of the public performer, I ven-

tured to ask Mr. Henry Wolfsohn-one of the most

active and successful agents of to-day-for some opinions

I kuow that for several years Mr. Wolfsohn has been

hesieged almost daily by professional performers-

veterans as well as beginners—who want an opportunity

to delight and perhaps amaze the public. For some

of these applicants he has found plenty of work; for the

ness man first of all, but, of course, he has to be some-

thing of a musician as well. He watches very keenly

the careers of the people whom he helps to place before

the public, and if his judgment is bad as to what will

please, his business will soon come to an end. Scores

of little musical societies, or social organizations, or

ments, constantly apply to him to furnish attractions,

singer, a violinist, or a pianist. If the artist pleases,

case of singers and players utterly unknown or virtually

so, the agent has to make up his own mind as to whether

young men and women, chiefly the latter, who want me

to help them to appear before the public. Usually they

bring with them some newspaper scraps from their local

village or town papers praising them up to the skies.

The more extravagant the praise, the less I expect.

Once a week I hold a sort of examination, when I listen

rather a dreary sort of concert. As a rule, it does n't

require two minutes to show complete incompetence-

one minute is often more than enough. I suppose that

know all about the people I recommend?

finally, to the musical agents.

" A musical agent," said Mr. Wolfsohn, "is a busi-

great majority he has been able to do nothing.

npou this score from his purely business point of view.

floorished then find their artists?

to-day that it seems to me there must have been some

"Hundreds, literally hundreds, of these young peo ple-some of them not so very young-pass through my rooms every year and drift on to other agents. How many do you think ever amount to anything and are heard of again? Ahout one in a hundred. Punch's many impulsive, ambitious scholars to be seen on every advice to those ahout to marry onght to be blazoned in hand is the Biblical text: "Let your moderation be shining letters over the doors of the scores of teachers known unto all men." One aim inspires them all—to and conservatories who make a specialty of preparing learn as much as they can, to become musicians as soon people for the concert or the operatic stage.

misery and disappointment that to encourage a girl to they often overlook, forget, or deliberately disregard the hope for a public career is nothing short of criminal, nn-fact that they themselves are liable to suffer in the effort less her gifts are most remarkable. The weary waiting, they have undertaken; they themselves may build up the struggle against poverty, the hoping against hope, are their own hindrances. The peril is not a musical matpitiable. I have known families to be broken up and ter; it is physical; it is a matter of economy of strength, ruined, the father neglecting his business to come here of learning how to hold out through the year. and waste months and months in trying to get a danghter before the public, finally returning home broken in pocket and spirit. I have known a man to break up that the beginner and aspirant be told that, all things his home and live in a cheap boarding-house in order to send his daughter and wife to Europe so that the girl how he handles his whole body, how he keeps it in good might become au artist. He would have done better to working condition, how he economizes and uses his have thrown his money into the gntter.

"If a girl has genius and a great voice, no amount of discorragement will avail, so that I feel authorized to the time and to abandon the daily walk of an bour; say, when called on by the anxious father or mother for such doing means, in the very nature of things, tired say, when cance on by the antical latest lates and the life of a muscles and nerves, blunted sensibilities, and, as a reconcert singer in New York is one of perpetual bliss. sult, poor recitations. Then the keen, rankling arrow If they could only know of the heart-burnings, the of bitterness enters the soul and the harm generally inpetty intrigues, the scandal, the disappointments, that await even a fairly successful singer !

here fresh from the schools and conservatories and way, and gets deeper and deeper into trouble. boldly ask me to get them engagements have neither voice, technic, musical taste, nor personal magnetismall essentials for a successful career upon the stage. They the world may be developed slowly and surely. But hear, for instance, that good concert sopranos earn large this process will not be a thing of leaps; it will be a salaries, and have more engagements than they can fill; thing of gradual advance, in which one point after the which is perfectly true, as in all professions there is room at the top. There is not in New York to-day one of advance will also not be by leaps. Nature will desoprano concert singer of the very first rank-of the rank, say, of Clementine de Vere or Lillian Blanvelt. This place is empty for the present, and there are fully five hundred applicants for it. It takes more than a voice to make a great singer, more than technic, more than European study; you must have all these combined.

even private persons, wishing to give musical entertain-"Talking of European study, by the way, although we have excellent musical schools in this country, the and, as a rule, they take what he offers in the way of a fact remains that all the concert singers who have made formance, if the force that should be spread over two fine positions have almost invariably studied for some the agent receives part of the credit; if not, he gets all years in Europe; but the time to go to Europe for study of the blame. Do you wonder that I am anxious to s when a singer has already obtained a certain position here. I know, as a business man, that, so far as the pub-"Of course, in the case of artists already before the lic is concerned, it does not matter a particle whether a in to make good the deficit? public and possessing a certain reputation, we rely singer has studied in Europe or not. The men who largely upon what the newspapers say. Our scrapcome to me to engage singers for the concerts of their books show, for instance, that Miss A. was uniformly societies never ask whether the singers studied in Europe, well received and spoken of in a concert tour through but whether they pleased the audience of this or that New York State, while Miss B. was barely tolerated. town. An audience applauds a singer because they Thus people who apply to us for artists can see at a like the singing, and know nothing, and care less, as plance what is said of Miss A. or Miss B., both artists to where or how the singer studied. who may have been recommended to them. But in the

"Tell the young woman with musical aspirations to stay at home and remain content as the star of the village choir and occasional lyceum concert until the neighthey are worth recommending. As a general rule, they boring villages begin to demand her services. There is are not; and if anything that you can say in print will actually more money in singing at a village concert than deter nineteen out of twenty of the young people now in New York, if you are nnknown. People seldom know hoping for a public career, you will be doing a favor to what it costs to give a concert in this concert-ridden city the public, to these young people themselves, and, and how few tickets the public will bny. "I suppose that I receive twenty calls a week from

"I will give you one instance from actual experience : A pianist quite well known in Europe came here a few years ago and announced a concert. His expenses for rent of ball, advertising, and printing amounted to more than \$300. What do you think the receipts were? Bear in mind that his name was well known to musical people, and that his concert was well advertised. The reto those who choose to come and sing or play. It is ceipts were exactly \$7.50."

in the latter case I ought to say that I can do nothing and arrow out of one's own wood. - Amiel.

"LET YOUR MODERATION BE KNOWN."

BY BENJAMIN CUTTER.

PERHAPS the best general advice one may give to the as possible. And such is the fire of their zeal, such "The mania to play or sing in public ends so often in their devotion, that, with eyes on the goal yet far away,

It is customary to address music students on musical matters. To the writer it is of far more importance considered, his success will depend in greater part on strength

It is not making the most of one's self to practice all trouble is physical and undertakes resolutely and regu-"Nine-tenths of the singers and players who come larly its cure, struggles the more in the wrong, tired

Up to its own point of limitation, by skilful teaching and patient, healthy work, the most meager talent in other is assimilated. And with him of talents the rate mand, and ever does demand, time and rest to appropriate the mechanical procedures, to fix the many habits; the hand will require rest and reinvigoration, with, indeed, all of the body, while it is acquiring its cunning. To learn to do their work, the nerves must be fresh and nnjaded. And who can go through a hard season's work with nerves fresh and unjaded, ready to receive and store up the impressions that control permonths be consumed in one, if the open air and the sky, the best restorants, are enjoyed irregularly and infrequently, if something be taken out of the body continually, and in anxiety of mind, and not enough be put

Of what value is it if, a thorough course of instruction ended, the student enter his professional life with a tired-out body, with nerves ever asserting themselves, ever hindering him?

These are no idle words. They came from one who has seen, and they may be confirmed with ease. Let, then, your moderation be known. More than that, let your wisdom be known. The race is ever to the strongest. The old Greeks and Romans found this ont, and every profession to-day shows it. Foster your strength, that the end may find you in shape to enjoy its peculiar advantages, in shape to sustain its peculiar exactions and strains. Regard your physical being as your greatest possession; if it be kept in condition, both mind and nerves will be ready to meet your demands; neglect it, care for it irregularly, and poor recitations, tearful hours, and the consciousness in later years that you did not bring out all there was within you will be your inevitable reward.

-The divinity of music is perceived only when it lifts us into an ideal condition of existence; and the composer who does not do this much is, so far as we -One uses what one has, and one must shape one's are concerned, a mere hewer of wood and drawer of water .- Thibaut.

" Have legato marks any connection at all with phrasing? I will tell you what I always thought, and then you will he better able to set me right.

"I thought a legato mark always determined the length of a phrase, that there were sometimes two note phrases, sometimes several measures; that the note on phrases, sometimes several measures; that the note on which the legate ended was not given quite its full value, and there was a lift, whether arm, or hand, or finger depending upon the rapidity of the piece; that with a new legate mark a new phrase hegan, and consequently a new attack was made.

"But in the first exercises of Book I of Duvernoy there is a slur over each measure (with one or two exceptions), and surely it does not mean that one lifts the hand at the end of each measure and makes a new attack at the heginning of the next, does it?

"Will you tell me just what is done at the end of a legato mark, so that I shall he ahle to teach these exercises to my pupils properly?"

I am very glad you have hrought up this subject, he cause it is one in which all young players are, or ought to he, interested. The little V-shaped mark in my "Book of Phrasing" does not connect or disconnect, and is intended to indicate only the formal phrase; in many instances there is no hreak at these points, hecause the passage is connected by the legate marks. You are quite right in snpposing that the phrase marks in Duvernoy's "Studies," and in many other similar works, are conventional purely, and have no value for princtua tion. I have formulated the rule on this subject several times, which is that the slur connecting a complete rhythmic group of notes and euding on the off-heat (as over four sixteenth notes in common time) is purely conventional-put in hecanse the composer or the engraver thought it would look well to have it there; and you must understand that, according to the hest teaching on the subject, the rule first given-that the last note under a slur is played staccato—is wrong and unsafe. Dr. Mason, Mr. Godowsky, and other eminent musicians of my acquaintance all agree in saying that the slur has nothing to do with requiring staccate on the last note of the group; all that the slnr requires is legate so far as it goes. What the form and degree of disconnection should he hetween one group and the uext following depends entirely upon the nature of the passage.

If you will consult any good violinist of your acquaintance he will tell you that in any purely legato passage where one slur ends, another hegins; he does not stop the tone, but merely reverses his how; but in a passage composed of a single short figure many times repeated, the disconnection hetween the groups will he much more marked.

You will have to use your common sense, and listen to the melody and the harmony, and notice just how the ideas divide up and where the end comes ; in this way you will avoid making any serious mistake. I do not think it is safe to teach that the end of a slur must be played with staccato touch; sometimes you do, and sometime you do n't-it all depends upon the idea.

"I can play pieces in third and fourth grade quite easily. I play some pieces in more difficult grades, and I can read, and know how they should he played, pieces that require very much practicing hefore I can execute them. I will have to confess I never cared very much them. I will have to confess I never cared very much for classical music until after I commenced reading The ETUDE, and I have found there that there is something more iu music than merely playing a piece through cor-rectly. What I would like to know is would you he so kind as to give me some advice about a course to take? I have been reading about 'Touch and Technic,' by Dr. William Mason, and Mr. W. S. B. Mathews' 'Standard Graded Course of Studies,' and I helieve they would he good. I spoke to a friend ahout them, and was advised to take the 'old reliable' studies; that nearly all the colleges use the old studies. So I do n't know what

lately conceived an amhition to learn the piano. If you have opportunity to practice upon the piano, you had else which you are likely to find.

hles," and that probably many thousands of studies uses the finger elastic very much, and by this means is those that were most useful for practice. As for the colleges exacting the same old courses, the colleges do their catalogues a lot of authors which you are recommended to play. These are so many that no one student ever plays them all, only selections; and these "Standard Grades" are practically a series of selections suitahle for hest work. All that I had to do with them was to make selections and arrange them in a certain way, and in doing this I made use of my previous qualifications, consisting of about thirty years of study and practical experience in teaching. But if you think you can do any hetter for yourself, go ahead and do it; hut do n't think that in playing the "Standard Grades" you are forsaking any of the old landmarks; you are where some of these less ordinary tonches can well be not, you are merely using a smoother road than your used. grandfather had. As to Mason's "Tonch and Technic," this gives a new and important machine for accomplishing something which had not been accomplished before. The colleges that confine themselves to the "old reliahles," confine themselves to certain old-fashioned ways of playing which have gone out of date; or they get themselves into a modern form hy the use of modern music when the pupils are very far advanced, instead of laying the foundation for it at the start. If you will take the "Standard Course,"-heginning, say, with grade IV,-and play everything through, and will practice the two-finger exercises and arpeggios according to directions in the hook, to the extent of half an hour or forty minutes a day, your playing will improve very much, and you will find that you can get along just as well on the piano as on the reed-organ. If you want a collection of heautiful classical music, which at the same time is not difficult. I would recommend you to begin with my "Book I of Phrasing," which consists mainly of compositions by Heller, Schumann, and others; fol low this with "Book II of Phrasing," which contains selections from Mendelssohn, Schumann, Chopin, and others, and after that begin my volume of selections from Beethoven, Schubert, and Chopin. You will find these selections musical, and you will have a great deal of pleasure in playing them, and they will not be too difficult for yon. Later on, you can go on in this direction to any extent you like, but these will last you quite

"Please explain to me in the next number of THE ETUDE the full meaning of the dynamic marks over a note, as - ; and with dot also, as -?

"Are single staccato notes to he played from the wrist, letting the hand fall, as it were, in legato passages, and raising it quickly in playing staccato notes?

"When is the arm stroke needed? When should I hegin to study 'Touch and Technic'?

The little short lines or short line with dot over a note, or slur over a group of notes, with a dot over each note, are almost always indications of a little emphasis on each note.

in the left; these produce a better effect when a little ent.—Edward Breck, in New York "Times."

You say you live in a small town where musical ad- hand motion is used in addition to the staccato in the You say you live in a small town where musical ac-vantages are few; that you play the organ, but have points of the fingers; or they can be played by band sharp. The exclusive use of hand motion for staccatenave opportunity to practice upon the panno, you may sharp. The extrusive use or amou motion for staccato—better take the "Graded Course of Studies," and begin as practiced, I believe, at Stuttgart—is not satisfactory, netter take the "Gradet Course of Studies," and organ as practiced, a course as course and not satisficatory, with the arpeggios in the third volume of Mason's mostly hecause it leaves the points of the flugers too with the arpegies in the third volume of Masons mount necessary necessary is teases are possess to the fugers to.

"Touch and Technic" and the two-fuger exercises in "Touch and Technic" and the two-mager exercises in untrained. The secrets a single, which upon the plane the first volume. If you are careful, you will get most that is to say, a telling touch, with good tone—is sensitiated to the contract of the contrac "Will, you kindly tell me what the little V-shaped of the two-finger exercises fairly well, although you will get most that is to say, a telling tonce, with good tone—is sensitive that is to say, a telling tonce, with good tone—is sensitive that is to say, a telling tonce, with good tone—is sensitive that is to say, a telling tonce, with good tone—is sensitive that is to say, a telling tonce, with good tone—is sensitive that is to say, a telling tonce, with good tone—is sensitive to the two-finger exercises fairly well, although you will teness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers. The careful limitiveness in the points of the fingers and in the points of the fingers. The careful limitiveness in the points of the fingers and in the points of the fingers and in the points of the fingers. The careful limitiveness in the points of the fingers and in the points of the fingers and in the points of the fingers. The careful limitiveness in the points of the fingers and in the points of the fingers and in the points of the fingers and in the points of the cose enough ann your sand nght enough; out at any training, it any as an. retrooms concated in this way rate you will get more out of them than out of anything always fack in their interpretation of artistic music. This difference may be illustrated by two such players ne wmen you are unely to nad.

1 Instrumerence may se manuraten or two such players.

1 Now, in regard to the "old reliable course," I hereby as D'Albert and Joseffy. D'Albert uses the hammer authorize you to say that the studies in the "Standard touch almost entirely, and his playing, while very in-Grades" are carefully selected out of these "old reliatelligent, is unsympathetic and unsatisfactory. Joseffy were gone over in order to find the most musical, and shile to produce a very charming effect. No rule can be given as to when the hand stroke is needed, or the stroke from the arm ; in general, in very heavy cords or accents not exact anything but the tuition money; they print in use the arm, in less heavy play from the hand, or perhaps from the forearm; and still lighter from the

If you wish to study touch, you had better get the first volume of "Touch and Technic," and work it through carefully. I would advise your playing all the forms of touch in the chromatic scale, and in the diminished chords as well as the diatonic scale, all through as they are written; in other words, practice all the forms in the book clear to the end. When you have made some headway, if you will write me how difficult music von can play, I will mark a piece and send it to you to show

#### THE SPEED OF THOUGHT.

ROSENTHAL'S extraordinary rapidity of execution on the piano has been repeatedly commented on hy critics. No matter what a person does there must always elapse some period of time between the presentation of an idea to the brain and the response the body makes to it. This is called reaction time.

Scientists have been very husy lately endeavoring to secure accurate estimates of this time. It is supposed that where the senses and muscles are trained to such a degree as in the case of a pianist of Rosenthal's reputation, this time difference must be reduced to a surprisingly small figure-that thought must travel at extraor-

In performing tests Dr. Ferrand struck a telegrapher's key, and Rosenthal was to lift his finger from a second key connected with the first hy an electric current as quickly as he could after becoming aware that the other key had been struck. A very delicate machine registered the result. The average reaction time was 197 of a second. It was then found that Rosenthal had not thought of his fingers on the key, but listened for the sound, and if there is such a thing as a sensory type he may be placed in it. Rosenthal has repeatedly declared that the seat of his technic was the brain, and that he was not a muscular musician. The experi ments confirmed this idea. Joseffy, who was Rosenthal's master, has always been classed in the same way.

Sound traveled from the key under Dr. Ferrand's fingers to the auditory area about Rosenthal's ear. The idea was conveyed through the brain to the motor areas and traveled down the player's arm to the forefinger of the hand in  $\frac{107}{10000}$  of a second. That is so fast that one can not realize it. It takes the most accurate and delicate of instruments to measure such things .- "Music

Staccato notes are sometimes played with wrist and —The Englishman wants music, and likes to listen to sometimes with the fingers; there is no rule that can be it in evening dress, but is not very particular in regard given. For instance, in Schumann's "Wayside Inn," to its quality. The American wants music, but he in the eleventh and twelfth measures, there is a passage wants it well performed or not at all. The German of eighth notes staccato, first in the right hand and then must and will have music, be it good, bad, or indifferrhythm are often found in the works of Schnmann,

Beethoven, and Brahms, where they constitute a very

F. R .- You outlined to me a very puzzling case in-

deed. Some musicians would surely give it up as a had

joh, and say that the child will uever amount to any-

thing and that the amhition of her parents is vain. I

incline, however, to a more liheral view as to the possi-

hilities and worth of various specimens of student-

material which constantly come under the attention of

Since I hegan to teach piano, twenty-six years ago, I

have had a tolerably wide variety to deal with myself,

and my twenty years' observation of artists, teachers,

and pupils, in my capacity of musical critic as well as

Two things have astonished me: First, the very

small result often produced by the maturity of hrilliant

children. Second, the very large result often produced

hy the matnrity of children who are more remarkable

for diligence and intelligence than specific musical

Some there are whose music talent is as a soap-huhhle

-large and shining, hut ending in a drop of soapsuds.

Others there are whose musical talent is as the grain of

You say that your little girl pupil is nine years old and

has been through "Koehler's Practical Method," volume

I, has also taken several pieces from "The Young Stu-

dent's Repertoire," can read well at sight, understands

time perfectly, and can play all the major and minor

scales. If this be literally correct, it speaks well for the

child's mental hrightness and thinking aptitude; hnt you

go ou to say that she seems to have little ear for music, so

that she strikes wrong notes, when not aware of it.

Sometimes she hegins a selection on one degree helow or

ahove the correct note, and can not tell, or rather does

not notice, that she is wrong until told of her mistake.

I think this case a serious one, likely to breed much

discouragement, but not necessarily a hopeless one. A

raw opinion prevails among musicians, especially among

orchestra players, that any one can he a pianist, and

that it does not require ear to play it. Never was there

a greater hlunder or a notion more prolific of tares and

True, a mechanical act of the finger makes a tone of

correct pitch on the piano if the tuuer has done his duty,

minute fractions which produce false intonation and are

the pitfalls of the violinist; hut nowhere is a sensitive

ear more necessary than to the pianist. Just think of

it! Many shifting chords and interlaced voices of

disconnection (legato and staccato) which ontline the

melody must be followed, questions of connection and

phrasing must be dealt with, minute halancing of

nuance must be judged, and the elfin tricks and treach-

eries of that heneficent hut mischievous Rohin Good-

fellow of the piano, the damper pedal, must be watched ;

and the pianist, instead of needing less ear than an-

the only one who needs as much. What to do in the

case you outline is hard to put in clear form. You

must, however, use all diligence, all patience, and all

ditory power of your pupils.

ingenuity to stimulate, to develop, and to refine the au-

First, I would advise you to have the child sing tunes

of many different kinds, and insist upon her taking them

up hy rote, not digging them out hy note, then pouring

them forth from her throat with easy and accurate ntter-

other musician, needs more. The orchestra director is

and the player is freed from the danger of making the

cockles in the field of our musical flowers.

teacher, have likewise opened my eyes a little.

mustard in the sacred allegory.

striking heanty.

teachers.

P. A. R.-Your first question-viz., "Must the princinal note of a phrase always he accented?"-opens up an interesting set of analogies. To answer you thoroughly, I will refer to the art of poetry, which is the twin sister of music. I am often vexed to find how purhlind our music students are. In their eager haste for technical proficiency and mechanical overdevelopment, they neglect the hroadening of the mind. A musician, if he he a true oue, loves poetry nearly as well, and understands it nearly as well, as music. Wagner made his own poems, and an Americau composer, Professor J. K. Paine, has followed Wagner's example and made both the libretto and music of au opera. Schumaun hegan as a poet. All musicians would he hetter and happier if they had some collateral knowledge of other arts, and in especial the art of poetry, which has a closer affinity to music than any of the plastic arts possess. To prove this, I need only remind you that a large part of music consists of tones fitted to words.

Now, do you wonder why I start at Jericho to come to Jerusalem? It is just here; if you felt the inner poet's art of the music-phrase pulsating, you would not ask me whether the first note of a phrase should always he accented, regardless of its place in the measure. Of course, it should not, for musical rhythm is precisely talent. similar to poetic rhythm.

Among the ancient Greeks, who loved music ardently, and cultivated it with great assiduity, the stress and quantity of the poet's verses, words, and syllahles received great attention and most minute study. Among the hest modern noets also the resemblance to music becomes very great. Take Swinhurne and Coleridge as two fine examples. Coleridge goes so far as to say that a line—that is, a verse-should he counted not hy actual syllables, hut only hy the accents, which are to the verse as the nodes to a hambon rod.

Music is even more free, for while poetry can introduce with good effect two, or at the highest three, light syllables between the heavy ones, music may insert a whole cluster of tones-as many as the fingers of the piauist, the how of the violinist, the feet of the organist, the lips of the trumpeter, the digits of the flutist, or the larvnx of the singer may he able to utter.

To come to details, I may say that the fundamental groups of musical rhythm correspond exactly to the jambic, trochaic, spondee, pyrrhic, dactylic, and anapestic measures in poetry. The simplest idea, of course, is that of two tones, one light and one heavy, or the reverse; thus, in poetry the word" awake" is iamhic, and a musical analogne of this iamhus would he an eighth and a quarter in succession. If I say "glory," that is a trochee; and we will express it in music hy a half or a quarter followed by an eighth; "merrily" is a dactyl, so also is "strngglingly," and here the musician might express the former hy a triplet, three eighths to one heat

Here you must note that in music and in poetry a very great variety of details may exist. Every good poet so intermixes long or short vowels and consonantssmooth or rough, single or bunched—as to make an agreeable and musical variety.

Now, turning to music, compare the opening melody of Mendelssohn's "Wedding March" with our national air, "The Star Spangled Banner," and the magnificeut melody iu the prelude to the third act of Wagner's "Lohengrin." In the first of these the principal melody after the introductory trumpet fanfare begins strongly on the first heat with a positive accent. The second hegins on the third heat, and the first accent falls on the second note of the melody. In the third the composer hrings three light notes before the first heavy one. To illustrate differences in the intermixtures of the minute notes or their absence, I will refer you to ance. The ear and the larynx were horn together, and the lovely slow movement of Beethoven's first Sonata, are sworn friends; they need each other as the two F minor, Op. 2, No. 1; also compare Schumann's hands do.

Second, I would insist that the child learn to recognize all the principal intervals with her hack turned to the piano. There is nothing to hinder an intelligent In poetry we sometimes find the spondee, -that is, child from comprehending that C-E-flat makes a minor two heavy or long syllables, -and in music special accents third, F-A a major third, D-B a major sixth, G-D a marked upon consecutive tones. In poetry we find the pyrrhic,—that is, two short or light syllahles,—and in perfect fifth, etc. I am strongly of the opinion that much of the dryest and hardest part of elementary mnsic measures where accent must be omitted. Lastly, theory may he and should he solidly packed away in the a poet so intermixes his feet as oftentimes to displace the suhconscious hrain centers of the child. I would reaccents; likewise, the musician frequently syncopates his commend some hooks on the subject of ear training; such rhythm. These mixtures and temporary dislocations of as the one hy A. E. Heacox, lately published hy Theo-

> Third, I would require the child to take part in playing four-hand pieces, where the more intricate evolution of the voices develops a higher order of heauty, and where the slightest flaw produces a conspicuous marring of that heanty. I believe that in one or, at the furthest, two years some gentle and judicious treatment along these three lines will secure amazing results with your seemingly earless pupil.

M A B .- You ask me if there is a loan society for approved music students. So far as I am informed, ere is no such organization ; but among the Derthick Musical Literary Clubs there is a system of interchanging the large amount of music required in their course of study, which embraces 500 distinct compositions. I do not greatly approve, however, of horrowing or of lending music, except where the public libraries in our large cities, such as Chicago, keep expensive scores for reference for music students to examine.

The orchestral scores of Wagner, Berlioz, and many others, are far too costly for the purse of most musicians, but the ceaseless enterprise of our many publishers throughout the world has brought such an infinite variety and riches of vocal pianoforte and chamher music within the reach of those who have hut a moderate income that every teacher, every student, should accumulate a library of some dimensions.

Set aside a little money every year to purchase good music as a permanent possession. Set aside twenty-five dollars a year ; hut if you can not afford that, then ten dollars, or if not ten, five, and hy degrees you will come to possess a treasure of potential heanty in a choice musical library.

#### SHORT NOTES.

SELECTED BY CAROLINE MATHER LATHROP.

TWAT BYPG says of the piano, in substance, this : It is for all classes, rich and poor. The most popular of all instruments. Music, much of it, stays on the shelves for years and years. It (the piano) promotes sociability, keeps poor families together, young men from harm. It can he used alone to better advantage than any other musical instrument. Gives an acquaintance with all classes of music. It is for rich, poor, all kinds of classes, capable of producing more variety, and is a solace, a companion, and a friend !

John Sehastian Bach noticed in the opera-house dining-room in Berlin (when he went to see King Frederick the Great) an effect which he supposed the architect had not intended to produce. When a speaker stood in one corner of the gallery of the hall,-which was longer than square,-and whispered against the wall, another person, standing in the corner diagonally opposite, with face to the wall, could hear what was said, though no one else could. Bach detected this at a glance, and experiment proved he was right. Another thing: Bach could calculate accurately how a great composition would sound in a given space.

Bach never liked to begin with an improvisation of his own. He preferred to play a piece at sight first, which seemed to stimulate his own invention.

-We often do more good hy our sympathy than hy our lahors, and render to the world a more lasting service hy absence of jealousy and recognition of merit than we could ever render by the straining efforts of personal amhition,-Archdeacon Farrar.

BY JON BURON.

come up with a disconraging tendency (to be noticed in hoth pedagogne and amateur) to rush toward the extravagent Whether he find himself in the concert halls of the larger city or those of the smaller he will invarithe difficult and high-flown, a straining after the showy and elevated, that ignores anything short of its end. Especially is this noticeable at pupils' recitals, where it will appear to any person who gives the matter notice youd his conception ! that every one who nowadays ventures on the concertstage seems content with nothing but what will put his the music teacher is to teach music, and not merely or her capacity to the extreme test; that no one will finger calisthenics; and if that most difficult enterprise look at what does not exploit his technic or his ceneral musical scholarship to the very edge of its heing. Pupils seek in their music, more than anything else, what will serve to make them admired and wondered at. Teachers will force on their pupils what puts their immature faculties to the extreme test-something heyond their grasp -some matter of technic or musicianship a point in advance of their mental capacity.

This constant temptation which every teacher meetsto have his pupils appear before their parents and their friends at his class recitals each time with what seems an astonishing waste of advancement-will either tempt the pupil, as it did the teacher, to seek in music no more than an amhitious display, or will lead him to improper and injurious conceptions of the value of music,

But, aside from the possible injury to the puril in this inconsiderate rush after the large things of music it is a mistake to insist that all that is good and worthy, all that is noble and best in music, is to be found only in the greater works. Yet so general seems to be this error of judgment that all persons moderately informed in matters musical, and even highly educated musiciaus, measure a composer only by his greater works, treating his lesser endeavors as mere divertisements or carpenterwork. Schumann, the composer of the "Kinderscenen? is forgotten in the Schumann of the great major "Fantaisie''; and any sober pianist found playing at a concert any such simple child's-play as one of the "Kinderscenen" will be adjudged, at the mildest, as having gone astray from accepted rnles of taste. The Beetboven of the early sonatas is ignored in the Beethoven of the last three sonatas or the E-flat Concerto. What is "easy" and simple, what is small of compass and unadorned, in any composer's works is left to children and beginners, to be dropped only too quickly once the pupil has become somewhat acquainted with them, and renonnced for something more extensive and more "difficult," Seemingly, among musicians of all grades short of artistship itself, the aim is not so much to understand any piece of music and play it with intelligence and full grasp of its beanty and meaning, as that every piece, always the best snited to them, what is fitted for their capacity and most difficult possible to the performer, shall be gone their temperament, what they can comprehend and love through with only in that superficial fashion needful for and cause others to love. it to serve as a test of the speed of his fingers and the blankness of his conception of it. But let us throw away things to be thought of in this matter of restricting for the present any view of this point save what we may one's self to what one is strictly able to do well; and

If. before such an andience as any skilled teacher of tivated listener. average repute is able to gather at a concert, that teacher play a program whereon shall be represented, let ns say, mnsic, at the cost of the simpler, successful in raising play a program water.

Schumann, Schubert, Liszt, and Beethoven; and if that those great things to the very zenith of popular appreciateacher will select from these composers not what is the tion, it could not by any means he taken as certain that teacher will select from the compass with his degree of only these greater works possess trine art value; and that skill, but rather what he can make intelligible and agreeable and heautiful to his hearers, how much more successful that concert than the one where some ambitious soul wades far into matters beyond his depth, and how much nearer has music come there to its real office ! If, instead of the "Carnival," or that immense but ab. struse C-major "Fantaisie," which he may be able to wade through without playing a note incorrectly and

THE ETUDE

ensnes when a player strays into something awfully be- exalted sonata or fantasia.

If people are to he made musical; if the business of of fostering popular regard for music is at all to be furthered, it will not he by this process of aping the sublime, straining after the dazzling, aspiring to exaltation that is unearned and unwon. If there is any duty laid upon the teacher, if any obligation seever is put upon the musician, whoever he he, it is this of doing each one his mite in the education of those about him; in the education, and not in the dazzlement, of those about him.

Yet how can any teacher be said to have discharged this duty so long as he persists in forcing on a papil of the second year the Bach "Solfeggieto," or in foisting on some especially taleuted pupil the job of rattling off a movement from some great concerto, or wriggling through the slow movement of a Beethoven sonata? It is as if a child were set to the task of reproducing in plaster the Venns of Milo. That necessity of each sonl's doing his earnest, honest hest we concede to be a very praiseworthy necessity, a most landable duty when rightly discharged but that very effectual duty wrongly undertaken, as we have shown, may become harmful and baneful if it be construed as meaning that every soul should attempt what his amhition goads him to rather than what his ability and capability suggest to him. How much more is that teacher or pupil accomplishing who aims to do perfectly and beautifully what he has found he is able to do than the teacher or pupil who hlindly pants to do recklessly and sonllessly what he aspires to do! Look over the well-selected program of any great artist, and you will see how he ferrets out only what he has found snited to him, only what fits him, only what he can do well and to the satisfaction of his sense of finish and completeness. One who can play a Tschaikowsky concerto may be nuable to play one hy Saint-Saëns; one who finds for himself contentment, pleasure, and full scope for his artist-nature in a Schnmann concerto may reject one hy Beethoven, wherein he is ill at ease to the point of abject failure. If amateurs and all aspiring musicians must ape the great artist, let it not he in straining after something they can not rightly master; let them rather imitate the artist in seeking only what is

There are, too, besides these considerations, other this time let us think solely of the interests of the cul-

Even were this straining after the great things in compass and extent which we call the greatness of a work is alone the criterion of that art value. To hold solely to extensive things, slighting the less extensive, is but to exaggerate the importance of the larger and to depreciate the value of the lesser. Recause Homer and the habit of stopping that now I can't play a single copectate the value of the state of the stat of Bnrns or Keats; the greatness of the one is no reason of burne or actions; use generates or use one as we resont accurate purying, would have been or another why the beauty of the other should be sacrificed. And so it keep on till after reached a cadence, when she could have

the beantiful "Cradle Songs," or one of the "Scenes from by the cultivated listener than is the permiciousness of the deantiful "tradic songs," of one of the difficult and its effect traceable on the uncultivated. The musician Unidinood "of Sennmann; ii, instead of the dilinear was owes it to himself, to his art, and to the public to proportion owes it to himself, to his art, and to the public to proportion of the public or any of its beautiful lik were to be played with the tion his work; slighting nothing that is worthy and care needful for a greater, larger work; if, instead of an beautiful because it seems small and insignificant; with PERMAPS it is not strictly a novel observation to make, imposing Hungarian rhapsody, rattled off with noisy nothing rejected because of its simplicity, or scorned as but surely it is a timely one, that in whatever place one emptiness. one of List's "Consolations" were poeti- unimportant, but with art value, the only standard of cares to indulge his concert-hearing propensities, he will cally played; or if, instead of the Beethoven "Sonata judgment of anything. Let us raise a plea for simplicity Appassionata," that planist were to play even that For myself, I have yet to hear exhausted the beauties simple little thing commonly called "Für Elise," and of even so simple a thing as that "Für Elise" of Real get ont of it all the poetry in it, how much more truly thoven, or that "Cradle Song" of Schnmann, or one of the musical were that concert, how much more might that simpler nocturnes of Chopin or Field; and I would hail ahly read on the programs handed him a steady aim at audience learn from the music they heard, and how with all acclaim the musician who would prefer to play much more were it to their enjoyment than if they had one such specimen of simplicity, and play it well than been ever so astonished by the empty display that ever to play badly the most imposing concerto, or the most

#### A PLAIN TALK TO STUDENTS.

BY EDITH I WINE

You have doubtless read musical novels. What stn dent has not? Then you have read "The First Violin ! It is a pretty story, and the plot is well developed. You may ask me if it is absolutely true to life. No, it is not, and very few novels are. Novels, to be popular, must have some powerfully stimulating qualities, some rich imagery, some thrilling narratives-tonic, helpful. or deleterious, the public must have. I am not consuring novelists. Many of them are forced to write for money, and they are, therefore, servants of the public, We come ont of schools and colleges with a vague idea that everything in life is true-absolutely true. We find out, in course of time, that the pretty bit of parchment, tied with white satin ribbon, does not embody a complete knowledge of the world. We have found that nov elists idealize, that people are not serlous, and, if we are trying to study music earnestly, that Bach and Beethoven are not gods of the masses. Shall we seek to rise above the sea-level of the community in which we are placed? It is the only way to succeed in life. Let us be true, even as the bravest spirits whom the world has ever known were true, and they helped the world up to their standards

I would not find fault with Miss Fothergill, although she paints the well-nigh impossible of a public singer in a foreign country. I would not urge one to refrain from reading Miss Amy Fay's "Music Life in Germany," simply because, now a-days, a girl can not live on \$15 a month in any music center in Germany. I would not urge a violin student to abstain from reading "My Mnsical Memories," by Haweis, simply because that gentleman extols Paganini to the skies and forgets to explain that the world does not admire "fireworks" now so much as in the days of that virtuoso. I would simply say to those young students who are reading and study ing, Get the very best you can out of everything; work and don't dream.

Admiral Dewey, the present hero of the hour, read, as a boy, "The Life of Hannibal." He conceived the daring project of crossing the Green Monntains in winter, when from foot to summit they were covered with ice. He failed. Perhaps he has long ago allowed his fervid imagination to cool. His daring exploit at Manila was not won by chance. He knew his power and opportunity. But think of the study, the experience, -yes, the very genius,-which prepares one to execute! Admiral Dewey was prepared. Music student, you will only win success in life when you are thoroughly prepared.

-A lady, being asked what she played when in company, replied : "Nothing. I used to play a good deal, and pretty well, too, I think, but I took lessons of a teacher without any degree of comprehension, that planist is this lack of proportion in every-day interpretation of the whole rance of musical literature that is of the whole rance of musical literature that is of the support of the stopped and gone back to play the difficult parts antil without any degree of comprenension, the plants should elect to play the "Faschingsschwank," or one of whole range of musical literature that is felt more keenly they should become automatically easy.—S. A. Emerg.

#### THE ETUDE

BY ANNA FARQUHAR. WITH the beginning of every new year one can fairly hear the new leaves turned over like the sound of librettoo need in following operatic performances in foreign languages. The language of the charity that is kind is not altogether foreign to the musical world, but it is reputed to be little known among musicians, who suffer greatly in the opinion of the rest of the world in consequence. If a new leaf could be turned over and pasted down securely upon the jealonsies, hypercriticisms, and needless contentions of the supersensitive musician, how suddenly the teachings of Christ would take new From no direction can one gain information as to a reasonable cause for the unusual rivalry between the cians something about music !" This was the general

members of this class of society, or a canse for the individnal un willingness to admit capability outside of one's self. However, we know that the consequence of this predisposition is a general opinion, wide-spread among all classes, that the musician is, as was once said, "an exotic of rare beanties and rare deformities"; or, in other words. "a hetter fellow to hear than to know."

CHARITY THAT IS KIND.

These expressions are undoubtedly applicable to the genius in any of the esthetic arts, for the reason that, in order to be what he is, his nervons system—the sensitive plate upon which he receives the impressions to be reflected back upon the world, heautified by his gift of izing extent to which such feeling is carried. expression-is inordinately developed, rendering him singularly open to the harassment of small things. If emotional state of exaltation verging npon overflow, and a mosquito comes along and takes a bite at you en route, the harmony of the scene is lost to you momenimportance.

So with the genius. As he stands looking toward the heights, a pin-prick made by the commonplace will reduce him to the level of a cross, petulant child. Now, when it comes to musical genius, the world is willing to excuse such lack of self-control, because of the satisfaction it derives from the results of that very nervous condition, but the world is reasonable in not excusing the same faults in a nature hereft of the same perfections. The tradition of the "eccentricities of genius" can not be taken up by every member of the profession, no matter how small his achievement, and applied to himself as an excuse for ordinary human bad temper, which would be easily controlled were it not held in ridiculous reverence as "an eccentricity of genins." The mote in one's eye may obscure one's vision of God, but it need not hide the facts about one's own nature, nor afford an excuse for what, in the majority, would be called not only petulance and jealonsy, but also bad

The virtness or composer lives so much to himself and with his art that he has small chance for rubbing up against human beings, and thus unfits himself for social contact : but the great multitude of people in the musical profession possessed of mediocre talents-which, after all, are the hody and support of the art, because they carry it to the masses, who are the hackbone of all civilizationthese musicians live much the same lives as those who are not members of the profession. They have daily opportunities of adjusting themselves to a variety of two necessities of a well-proportioned moral nature.

There seems to be a settled idea in the musical mind that an expression, either from himself or any one else, of admiration for another musician's work is decrying and belittling his own possibilities.

To the outside world this aspect of affairs lends an air of absurdity to the musical nature highly detrimental to its standing among human beings. It is difficult to respect the failings of childhood in grown-up people.

In this case we must walk through the mud in order musician.

who left her home in a small city to go ont and conquer world will make a beaten path to his door."

a musical career-a heroic undertaking in these days when wonders are expected of the public performer. She met with the usual success : but, finally, being hrave enough to face her limitations, she decided that teaching was her forte rather than playing the piano in public. This once decided, she turned to her old home as a place where a welcome and friendly assistance awaited her. Being a very capable teacher, she soon found popils in the city where she was born, but for every pupil gained an enemy was made among the professionals in that community. She became the very center of malicions attacks, and, after three years of it, she gave up the attempt, fairly driven off the ground, carrying with her a hitterness that will last her lifetime. People she had known all her days would exclaim : "The idea of that girl trying to teach! Think of her coming back here after only four years of study abroad and trying to teach old musitenor of the unwholesome, unchristian-like remarks passed about until the professionals of that city combined to drive her away from her home simply because she had newer ideas and a more liberal, advanced way of expounding them-in ordinary terms, a different method from that current among them. What did these jealous persons gain by this proceeding? Certainly, they did not lift themselves artistically nor lower her; but they did lower themselves morally, and did distort her youthful vision of human nature. Many similar instances could be cited, but one will suffice to show the demoral-

Snrely, this side of humanity is not absolutely neces-

sary to the making of a musician. The bent of his mind you are looking off over a wonderful landscape in an onght to lead him to harmony rather than discord, to the cultivation of kindness in place of animosity. Before he is a musician he is first of all, a human being with a moral nature and spiritual future to consider. If he is tarily, while the swelling on your face becomes of prime given finer seusibilities than other people, just so much more controlling strength ought he to cultivate in order to balance himself and his own work regardless of his neighbor. In Boston quite recently the city authorities compelled all of the organ-grinders to assemble and take a turn at grinding before a competent committee whose mission was to weed ont all organs incapable of keeping in tune. This movement was made in behalf of the musical cultivation of the people-the great multitude who hear more of organette grinding than symphony playing. This excellent idea was promoted by the recognition of the fact that a nation is cultivated thoroughly only when the masses begin to awake to education. Correspondingly, there is a great work for the individual magician if he would enlist the sympathies of the neonle in behalf of his inspiring work. Let him put himself in tune and the world will respect his occupation, which has its moral as well as esthetic value. Every day we are coming nearer to a proper valuation of art as a moral force, something given us for more than pleasure; but this idea will never reach the people so long as they can noint to what they consider the reactionary effect of music upon the musician's life. They hold music responsible for all the erratic or disagreeable ways of its followers, and there seems to he no way out of this situation hat turning over that new leaf suggested in the beginning and so force people into a new belief-that music is an ennobling force in relation to the individual, not a degenerating force, as is the view now taken by the uninitiated.

There are many beautiful lives in the musical world,influences demanding self-control and self-sacrifice-the lives replete with faith, hope, and charity,-bnt these are only indicatives pointing out what music combined with morals can do for the human being.

More love one to another, more charity toward each other's failings, lead us to happier relations, nobler work, and better art.

-The secret of many a young man's success in life has been thoroughness. No little detail, however small, has been neglected in the things he has had to do. Emerto reach the sunshine emhodied in the generosity, open- son, who has written so many true and helpful things, handedness, and many other worthy attributes of the once said : "If a man can write a better book, preach a hetter sermon, or make a better mouse-trap than his But first let me give an example. I once knew a girl neighbor, though he build his home in the woods, the

#### SOME THOUGHTS BY BUSONI ON PIANO PLAYING.

A CORRESPONDENT of the "Musical Record," writing from Berlin, says of Ferrucio Busoni, the well-known concert player and teacher, who spent several years in Boston some time ago, that he helieves that the first and all-important aim of a pianist should be to gain the mastery of his instrument.

He must first conquer the mechanical and technical difficulties that piano playing presents before it is at all possible for him to express his real inner musical feeling. The reason that so many players fail is because they neglect to apply themselves to systematic and intelligent study. Technic of the brain is just as important as finger technic. Before musical emotional feeling can be at all adequately expressed, there must he a sympathetic communication between brain and fingers. It is a want of sympathy hetween brain, fingers, and emotional feeling that is the cause of cold. inartistic playing. Every trnly great planist has learned to think, and knows that brain and feeling must commnnicate their wishes to the playing members, and that these must be taught to respond with lightning-like

Many students-from America and all parts of the globe-who flock to European musical centers to study the piano with teachers of world-wide reputation often waste half their time because they lack knowledge of the element of sympathy between hrain and fingers They imagine that they know a great deal about soul in music, although no one but themselves is able to discover that they know anything about it at all ; and because, as a rule, the great artists who give instruction do not care to trouble themselves about teaching the details of piano playing, these unformed players and their friends are doomed to be bitterly disappointed at the result of their studies abroad. Busoni said a short time ago of a talented young American to whom he was giving lessons, "Through lack of proper foundational instruction, she has wasted ten years of her life."

My advice to anypiano student is : Devote, first of all, heart, soul, hrains, and fingers to gaining a mastery of your instrument; and when all these are working in sympathy with one another, then (but not before) by all means put yourself under the instruction of a great artist teacher, and you will be able to profit greatly by his admirable musical instruction

#### PRIZE ESSAY COMPETITION.

THE annual prize essay contests, instituted some years ago by the publisher of THE ETUDE, have always attracted cousiderable attention. This year we shall follow the usual custom, and announce that we will receive essays for this contest until March 1st. The competition is open to all, without any restrictions.

Articles of a historical or biographical nature will not he considered. Essays in praise of music will not be of any value in this contest. Let the topic chosen be one that is practical, that bears directly on the work of the music-teacher, and that will give him ideas such as will end to make him a more capable and successful teacher. While but four prizes will he awarded, we hope that all the essays sent in will he good enough to be used at some time in THE ETUDE. Stories will not be considered as available for prizes. The articles should not contain more than 1500 words. A contestant may enter more than one essay.

Address all essays to THE ETUDE, 1708 Chestnut Street, Station A, Philadelphia, Pa., being careful to give, in full, the name and address of the writer on the manuscript, and marking it "For Prize Essay Competition."

The following prizes are offered:

First prize	25.00
Second prize	20.00
Third prize	
Fourth prize	10.00

# THE ETUDE

#### Old Fogy Redivivus.

WITH genuine joy I sit once more in my old arm-chair and watch the brawling Wissahickon Creek, its banks draned with snow, while overhead the sky seems so friendly and blue. I am at Clementi Villa, I am at home ; and I reproach myself for having been such a fool as ever to wander from it. Being a fussy but conscientions old bachelor, I scold myself when I am in the wrong thus making up for the clattering tongue of an active wife. As I related to you last month, I went to New York, and there encountered sundry adventures, not all of them of a diverting nature. One von know, and it reeks in my memory with stale cigars, witless talk, and all the other monotonous symbols of Bohemia. Ah, that hlessed Bohemia, whose coast no man ever explored when they fathom good and evil and their mysteries. its nudesirability, of its inntility.

against Tschaikowsky to my acquaintances of the hour

I feel with Louis Ehlert that another such a performsins would be wiped out, expiated, by the severe penance

evening. I read "'Die Walkure,' with a grand cast." ner's. Oh, yes; I forget the overture to "Rienzi," hig whiskers, wearing the skin of an animal, staggered which always struck me as noisy and quite in Meyer in and fell before the fire. He seemed tired out and the heer's most vicious manner. But the Richard Wagner, music had a tired feeling too. A woman dressed in

"do yon sak a whole coltar for a gasary seast. Live much, pray, for one down-stairs?" The yong man ext to me said "There's the Hunding motive." Now certain days. Many people laughted at the idea of trying muca, pray, nor one continuous:

looked at me curionaly, but politely replied, "Five dol I know my German but I saw no dog, besides what to teach girls and boys of from seven to nine to read looked at me currously, one pointer reprint. The ment of the animal way, and they are all sold out." I went online and motive could the animal have had. The three people, a music at sight; but the man kept right on, and he also lars, and they are all son out. I went obscure now induces the control of my hat to cool my head. Five good dellars—a savage crew, and down and talked to masic, just plain taught sight-reading to the older pupils of the public whole week's living and more—to listen to a Wagner talk, for I didn't hear a solitary tune. The girl went whole week's living and more—to haste to a regime time, or a true it as a sound, time is a sound, the parents opera! Whew! It must be mightly good music, why to bed and the man followed. The tenor had a long noticed that their children were singing not only solos, I never paid more than twenty-five cents to hear Mo-scene alone and the girl came back. They must have I hever pand more than through the Carlotta, Patti, Karl found out their names for they embraced and after pull-Formes, and—but what's the use of reminiscences? I ing an old sword out of the tree, they said a lot and could not make up my mind to spend so much money and went away. I was glad they had patched up the family answer. could not make up my mand to specta so makes money attended in the mount of the big. black-hearded fellow how so nicely and easily."

I walked to Central Park, took several turns, and then two the bank who is not in the banks with the banks. went holdly to the box-office and encountered the same young man. "Look here, my friend," I said, "I could n't make out why, if Wotan was the God of all young man. Look note, my did n't ask you for a private box hut just a plain seat, and high muck-a-mack, he did n't smash all his enemies. "Sold out," he laconically replied and reone seat." "Sold ont," he laconicany repried and te-tired. Then I heard suspicious laughter. Rather dazed a pretty name! I got quite excited when Nordica sang a valline sort of a surram hish no on the college, and to-day there are hundreds of homes in I walked slowly to the sidewalk and was grabbed— a yelling sort of a scream high up on the rocks. Not at that town in which music plays a most important factor. there is no other word—by sevens 100gn mean that the griny break her neck. She didn't, and shouting Wagner's been most enjoyable entertainments in which this man's

who hesides, were in the cast. That settled it. I bargained and wrangled and finally escaped with a seat in was not only in the orchestra but quite near the orchestra and on the hrass and big drum side. When I reached the opera-house after my plain supper

of ham and eggs and tea it must have been seven o'clock. I was told to be early and I was. No one else was, except the ticket speculators who, recognizing me, gave me another hard fight until I finally called a policeman. He smiled and told me to walk around the block until half past seven when the doors opened. But I was too smart and found my way back and everything open at except gentle Will Shakspere! It is no-man's-land; never 7.15 and my seat occupied by an overcoat. I threw it was and never will be. Its misty, alluring signals have into the orchestra and later there was a fine row when the pantomime I ever saw. shipwrecked many an artistic mariner, and—but pshaw! owner returned. I tried to explain but the man was I'm too old to moralize this way. Only young people mad and I advised him to go to his last home. Why moralize. It is their prerogative. When they live, even the ushers laughed. At 7.45 there were a few dressed no folks down stairs and they mostly stared at charity will check their tongues, so I shall say no more me for I kept my fur cap on to heat my head and my of Bohemia. What I saw of it further convinced me of suit, the hest one I have, is a good, solid pepper-and salt And now to my tale, now to finish forever the story of was the libretto which I tried to glance through before clear although I saw I was in trouble when I read that hecause my dislike to him is deep rooted; hnt I had still the hero and heroine were brother and sister. Experito encounter another modern musician, who sent me ence has taught me that family rows are the worst and home with a headache, with nerves all jaugling, a I wondered why Wagner chose such a dull, old-fashioned stomach soured, and my whole esthetic system topsy- theme. The orchestra began to fill up and there was turveved and sorely wrenched. I heard for the first time much chattering and noise. Then a little fellow with Richard Wagner's "Die Walküre," and I've been sick beard and eyeglasses hopped into the conductor's chair, the lights were turned off and with a roar like a storm the overture began. I tried to feel thrilled hnt could n't. ment and send it soaring to the angels, for snrely all my I was on familiar ground, so familiar that presently I found myself wondering why Wagner had orchestrated and I fell to wondering what the word "Walkire" dle and a fire hnrning on the hearth. There was no meant. I have an old-fashioned acquaintance with panse in the music at the end of the overture, -did it German, hut never read a line or heard a word of Wag-really end?—which I thought funny. Then a man with the later Wagner, I read so much about in the newspapers, I knew nothing of. I do now. I wish I didn't. a drink in a ram's horn. The music kept right on as if Says I to myself, "Here's a chance to hear this Walk- it were a symphony and not an opera. The yelling from

The next act upset me terribly. I read my book but especially that cranky old woman of his, Fricka? What a years when music, however, but I expected her to fall over and of success and happiness. On many occasions there have

house. I saw my chance and began dickering. At first alumber song, for the sister slept and the brother looked I was asked fifteen dollars a seat, but seeing that I am cross. Then more gloom and a duel up in the clouds apoplectic by temperament they came down to ten. I and once more the curtain fell. I heard the celebrate apoptectic by temperament they came down to tell.

Ride of the Valkyr's and wondered if it was music or Dyck, Eames, Nordica, Van Rooy and heaven knows just a stable full of crazy colts neighing for oats. Dean The howling of the circus girls up on the rocks paragameu anu wrangaeu anu maniy escapeu men a saaru the orchestra for seven dollars! Later I discovered it lyzed my faculties. It was a hideous saturnalia and deafened by the hrass and percussion instruments I tried to get away hut my neighbors protested and I was forced to sit and suffer. What followed was incomprehensible. The crazy amazous, the Walk-your-horses. and the disagreeable Wotan kept things in a perfect uproar for half an honr. Then the stage cleared and the father, after lecturing his daughter, put her to sleep under a tree. He must have been a mesmerist. Red fire ran over the stage, steam hissed, the orchestra rattled. and the bass roared. Finally to tinkling bells and fourth of July fireworks the curtain fell on the silliest

The music? Ah, don't ask me now! Wait until my nerves get settled. It never stopped, and fast as it reeled off I recognized Bach, Mozart, Beethoven, Schumann. Weber-lots of Weber-Marschner, and Chonin. Yes. Chopin! The orchestration seemed overwrought. and coarse and the form-well, formlessness is the only one. I didn't mind it in the least, but what worried me word to describe it. There was an infernal sort of skill in the instrumentation at times, a short-breathed jugmy experiences in Gotham! I declaimed violently the curtain rose. In vain. The story would not come gling with other men's ideas, but no development, no final cadence. Everything in suspension until my ears fairly longed for one perfect resolution. Even in the Spring Song it does not occur. That tune is suspiciously Italian for all Wagner's dislike of Italy.

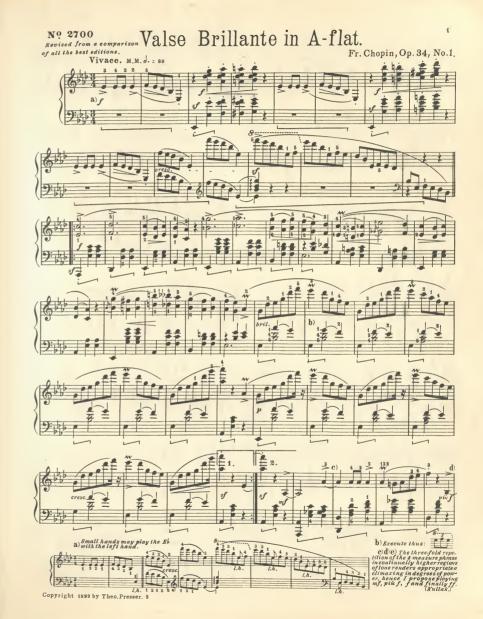
And this is your operatic here to-day ! This is your maker of music dramas! Pooh! it is neither fish nor flesh nor good red herring. Give me one page from the "Marriage of Figaro," or the finale to "Don Giovanni" and I will show you divine melody and ance would release my feeble spirit from its fieshly vest I had expected a new art, a new orchestration, but here great dramatic writing! But I'm old-fashioned, I suppose. I have since been told the real story of "Die Walkure" and am dumfounded. It is all worse than I the heginning of Schubert's "Erlking." The noise expected. Give me my Dussek, give me Mozart, let Not feeling quite myself the day after my experiences hegan in earnest and by the light from a player's lamp I me hreathe pure, sweet air after this hot-house music with the music journalists, I strolled up Broadway, and, saw that the prelude was intended for a storm. "Ha!" with its debauch of color, sound, action, and morals. passing the opera-house, inspected the menu for the I said, "then it was the 'Erlking' after all." The enr. I must have the grip, because even now as I write my tain rose on an empty stage with a hig tree in the mid- mind seems tainted with the awful music of Richard Wagner, the arch fiend of music. I shall send for the

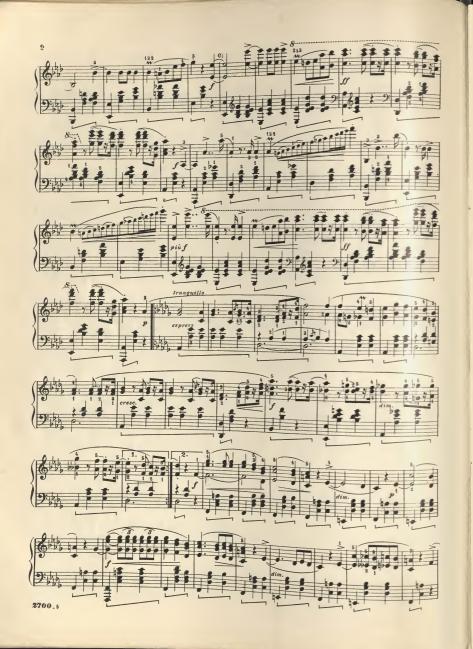
#### WHAT ONE MAN DID.

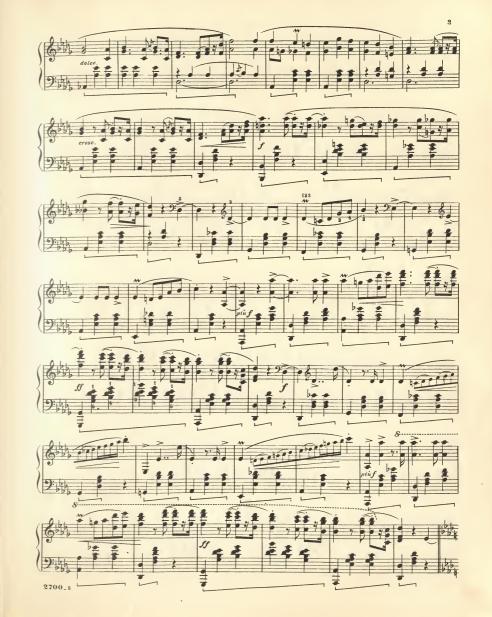
THE writer knows of a town not far from New York Says I to mysen, see a second of the pair was awful at least so it seemed to me. Hap in the way of musical culture, but to-day in that idenwhere a few years ago there was nothing extraordinary over opens. So now if said, "Give me the best seat you pears that they were having family troubles and didn't tical town there are more musical homes than in any ""Other box-office, on 40th Street, please, for gal-know their own names. Then the orchestra began other place of its size in the United States. It all came lery." I was taken aback. "What!" I exclaimed, stamping and knocking and a fallow with hawk wings in about through the hard, earnest work of a man who was Hoty. I was uncer ance. The seast? How his helmet, a spear and a beard entered and some one engaged to teach the school children of the town on school. As the months slipped around, the parents but duets and trios and quartets, and with such taste, heauty, and finish as to make them ask how they did it.

"Why, Mr. - taught us in school," they would "It's just lovely to sing, for he shows us

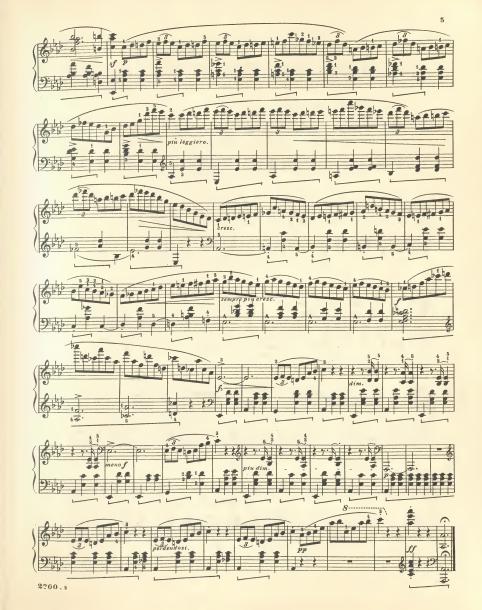
The children of both the primary and grammar departments made such rapid progress in their music that the whole place was amazed, and the infinence of that tickets and big bunches of greenoacks in their ginny fists. "Tickets, tickets, fine seats for 'De Volkynre' music at that. Why it would twist the neck of a pupils took part, and not long ago they composed or original to the seath of the se fists. "Tickets, increase no ne seaso for ne von new tonight." They yelled at me and I felt as if I were in giraffe! Quite at sea I saw the brother and sister come almost the entire chorns of a famous oratorio given in a mod violently operard and Nordica states and 











# Nº 2678

# Light and Shadow.

Music, like painting, has the power of portraying "light and shadow," not by colors, but by means of characteristic rhyth. mic and melodic figures, and dynamic variety, which represent different emotional states. The ideas embodied in this piece might be the brightness and joy of day, and the quieter calm of night; not gloom, but the deeper shadows of starlight, or the veiled splendor of the queen of night.

Arr. from C. Gurlitt Op. 140.

#### Allegretto scherzando. M.M J. 12



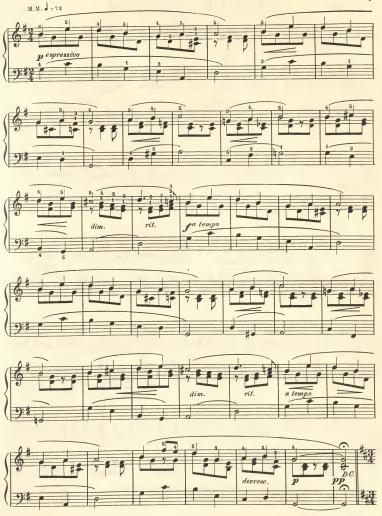








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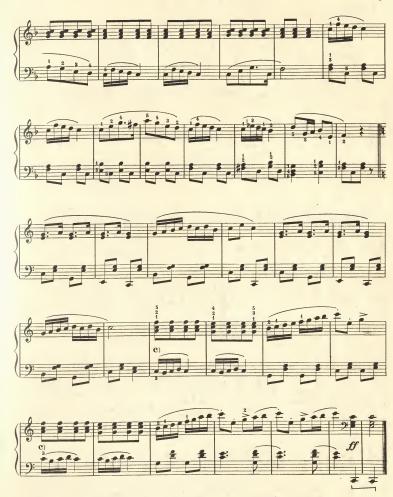
2678.2

# The Dancing Bear. Bärentanz.

Bruno Wandelt, Op. 8, No. 3. Edited by Frank L. Eyer. a) With marked emphasis. M.M. . = 76

a) Care should be taken not to perform this composition too rapidly. The clumsy, ponderous movements of a dancing bear, should be borne in mind.
 b) Without ritard.

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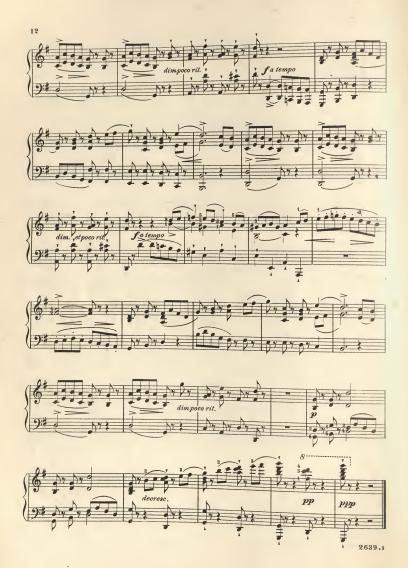
C) The bass in this and the following measure, should be made somewhat prominent. 2682.2

# QUEEN ANNE.

OLD ENGLISH DANCE.









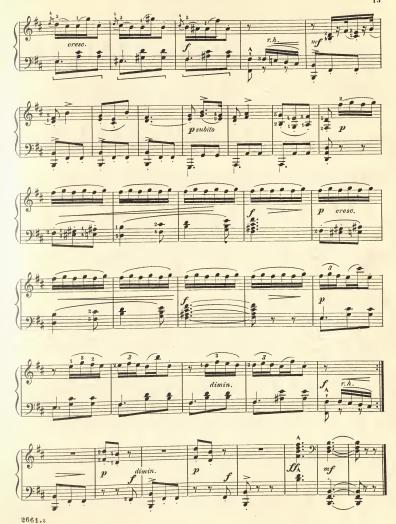
# POUTING JOHNNY.

Nº 2661

JEAN QUI BOUDE.

A. Schmoll, Op. 102, No. 9.





LIEBESLIED.

A. HENSELT.









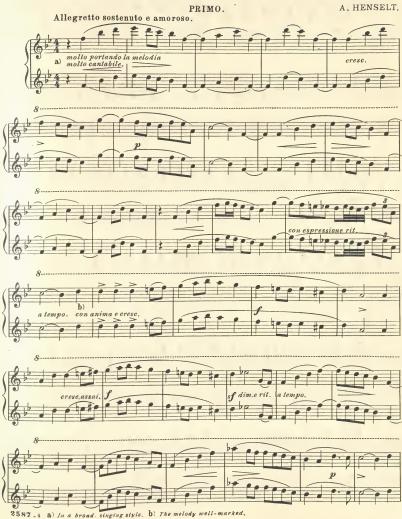




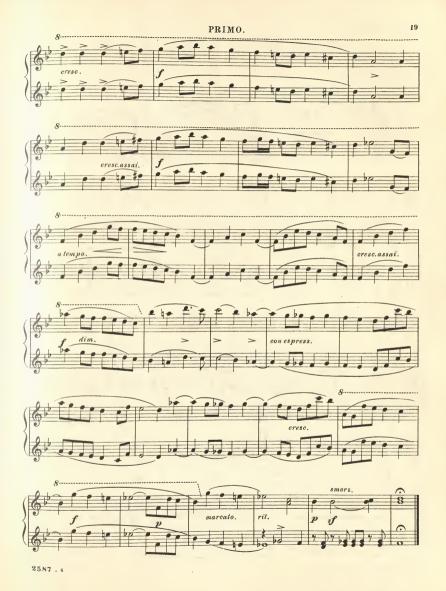
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# LOVE SONG.

LIEBESLIED.







20 Nº 2685

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# If the World Belonged to Me.



Dar - ling mine, If the world be-longed to me, sweet-heart mine, dolce ed espressivo. Glad-ly give it all to thee. sweet-heart mine, the world be-longed to me, Dar - ling mine, Orit, e dim I would give it all to thee, Glad-ly give it all

2685 \_ 2

Nº 2701

# KNOW'ST THOU THE LAND? MIGNON.

Words by GOETHE.

L.van BEETHOVEN, Op. 75.

Revised by W. W. Gilchrist. Moderato. 1. (Know'st thou the land in which the cit-rons grow, And or - an - ges in gold-en splen-dor (Kennst du das Land, wo die Cit-ro-nen blüh'n, im dunk-len Laub die Gold-O - ran - gen 2. Know'st thou the house? its roof on pil-lars plac'd, Its daz-zling halls and or - na-ments of Kennst du das Haus? Auf Sau-lenruhtsein Dach, es glanztder Saal, es shimmert das Ge glow, A gen - tle wind is glüh'n, ein sanf - ter Wind vom blau - en Him mel weht. die Myr - the taste, The mar - ble sta - tues seem to look at me, And say: "Poor mach, und Mar - mor-bil - der steh'n und seh'n













#### A WORD TO ASPIRING COMPOSERS.

BY DR. S. N. PENFIELD

position for the young musician. To write something that shall be played or sung by the world of musiciaus. admired by friends and foes; that shall, at a stroke. make one illustrious; that shall perpetuate one's name ties, for whose musical sustenance the book makers have such under great masters, and with a lofty devotion to mand fame to generations yet unborn! How thrilling to furnished a veritable Kloudike to a few back writers a high ideal. Both the writer with the keen seent for have one's name sandwiched in the last column of concert programs, perhaps thus: Beethoven, John Smith, Liza Lehmau, Jane Clark, Chopin, etc. ! How the heart swells with pride to be pointed ont by admiring ac-sight. All of this mêlée is the result of our social and angmented fifths, need the plain calling-down of a stern quaintances and envious rivals as the famous composer of the latest musical sensation, and to have even the sudden and nnearned wealth. awestruck children stop their play until the great one awestruck children and the sound of the compensation. Surely, it has some rights that the world is bound to re-How lovely to dream of a circle of publishers on their metaphorical knees, bidding up against each other for the latest manuscript song or two-step, with dreams of and ears. Behind and underneath this bistant surface something new and vital to say, and then to say it well, an oratorio, symphony, or grand opera to follow and to of gaudy tinsel there is the quiet but ever-growing seems a simple thing, but it calls for the work of the make one independently rich!

Small wonder that the neglected pupil cools his heels in the antercom long after the lesson honr, or that the more gennine opens; more symphony orchestras; more forgotten dinner grows cold while the fit of inspiration nervously works the pen.

disappointed aspirants for composition fame to point ont are becoming drawn between the two classes that the chances against success far outweigh those in favor. Go to! Have we not with us Dudley Buck. Arthur Foote, Wilson G. Smith, Ethelbert Nevin, Reginald De Koven, John Philip Sousa, Victor Herbert, P. A. Schnecker, Mrs. Beach, and others close after them, all the time acquiring fame and heaping up money without the humdrum of teaching? And we that know a recognition of the new order of things, and we may good thing when we hear it, recognize that some works expect the leaven gradually to work ont into the smaller from the composers just mentioned, and a mass of others places. found on the counters of the music dealers, and presumthe publishers are inundated by the flood of manuscripts. and the deluge grows greater each year.

It is not surprising that the exasperated publishers return the manuscripts nnopened, so that a possible work of art goes on the shelf to collect dust. Small for the growing and ambitions crowd of new aspirants satisfaction is it to abuse these hard-hearted and uumusi- for honors a little advice should be valuable and cal publishers. They look at the problem from their accentable. own business standpoint-sordid, if you will, but legitimate. We may be snre they are desirons of publishing of the art of composition is essential. No natural flow whatever will pay. They always assume risks-small of melodic ideas can atone for the lack of this. A course risks if the composers are already well known, but very in harmony, followed by systematic work for some great if unknown. Then there is the dear public that months in counterpoint, should be a sine qua non. One the bills. Here we composers meet with an element piano music of the modern school, to notice that melodic quite unsatisfactory.

It is, of course, largely the product of our constrained sixths, etc. In other words, it is counterpoint. and nervons business rush, and of the freedom from thing to replace it.

A letter received from a prominent publisher speaks of as a nocturne or a waltz. "a lot of unfledged birdlings trying their wings in Would-be composers are reminded, too, of two things two-steps, etc., are their favorite styles." Needless to notes in an old theme does not constitute a new theme; say, the bulk of this is trash.

In the field of sacred music the state of writing is tonic, dominant, and subdominant harmonies. done so much, so successfully and so unselfishly, for the or the plandits of admiring friends and submit his direct them to their highest ends.—Bishop Wilberforce

elevation and Christianizing of our country and of heatheu maunscripts to a competent critic. The person who is lands; yet one can not be expected to show more re- too easily satisfied with himself never scales great spect for an organization than it shows for itself. While heights in composition or performance. it is true that the churches have kept their music for the regular service on an average plane of com- ance and close criticism of an experienced teacher. WONDERFUL and surprising is the fascination of comrecorded of the auxiliary enterprises that they have so and we suffer from the resulting crudity. diligently fostered-viz., the Snnday school, the prayermeetings, and especially the Christian Endeavor Socie- composition until it is regarded as a study to be purand rearrangers. Yet even here the poorly concealed dis- an instant bag of ducats for a new manuscript, and the gnst of persons of refined taste is plainly coming to have man of long hair who soars continually through the its effect, and the catering to the better element is in impractical ethereal heights of diminished sevenths and industrial conditions and of the headlong scramble for

spect. In fact, this shows but one side of the case—the artistic composition and the permanent shelving of the discreditable, yet the one that is flaunted in our eyes great army of machine writers and rehashers. To have correct and refined musical taste. Every year the greatest artists. people hear more great artists, indigenous and imported : really devotional church authems. They are learning to discriminate, are year by year more impatient of shams, Of small avail is it for skeptical friends or already can tell gennine sentiment from mandlin, and the lines

The music writers of the superficial school are slow to recognize this growing change in public musical opinion, yet the manuscript societies of New York, Philadelphia, and Chicago, and the public meetings of the American Guild of Organists, are bringing the rank and file of the profession in the great musical centers into

It is, perhaps, too much to expect men and women ably paid for by the publishers, are trash or worse. So who have long written in the meretricions ad eaptandum vein to change their style and meet modern requirements. It is given to very few Verdis completely to revolutionize their methods and thus move along in the van or at least abreast of the modern procession. But

In the first place, a therough knowledge of the technic is to do the appreciating and, in the long run, to pay has but to listen critically to operas, anthems, or even bits and designs are everywhere springing up in what Within the last twenty years America has become are supposed to be accompaniment parts, and that they the paradise of the comic opera and the vaudeville stage. are not blind followings of the chief melody in thirds,

Also, it is as essential for a composer as for a minister restraint of our social conditions. So De Koveu and to "stick to his text." In music more than in oratory Herbert and a few writers of popular songs make great a person gifted with a flow of ideas is apt to go off on a fortnnes out of quite simple and much silly material. tangent, to be diffuse, and to make use of too many Of course, such music never lasts, yet it serves the pnr-ideas, or certainly of some that are quite ont of keeping pose for which it was written: it has lightened up the with the original theme or design. A main theme, pregbrow of care and given to weary plodders a few hours of nant and suggestive, not blindly repeated, adorned to a daucing and lightheartedness, and if it is quickly worn sufficient extent, but not smothered with ornamentation, threadbare, the sooner will there be a demand for some-set off and contrasted with side themes which never overshadow the main one, then working up to a snitable So in piano music. We all know of the enormons climax, not too great if the piece is on a small scalepopular success of "After the Ball," of Leybach's "Fifth then let the composer draw to a close and stop. Some Noctnrne," Sonsa's marches and two-steps, and forth- classic writers, like Schubert, found this last the hardest with all onr young writers are crazy to go and do like- thing of all to do. In fact, the ground plan here sketched out will answer for even a simple piece, such Cleve's too sweeping statement.-W. S. B. MATHEWS.

flight and their throats in songs. Lullabies, nocturnes, first, that the mere shifting about or rearranging of second, that the world is very, very tired of constant

Abroad, composition is mostly started under the guid-

We can never expect to make great progress in artistic critic. Young misses who beset the outer office of publishers with nocturnes and two-steps should learn to But where in all this confusion does art come in? grow their pinions before they attempt to fly in public.

#### SHOULD THE LAST NOTE UNDER A SLURRED GROUP BE PLAYED STACCATO?

In the last issue of The ETUDE, page 357, my esteemed and highly distinguished colleague, Mr. John S. van Cleve, states that the last note of a slurred group should invariably be played staccato. I believe this rule is entirely too sweeping, nusafe, and, in point of fact,

Our piano music is full of slurred passages where no staccato upon the final note is intended. Dr. Mason says that according to his knowledge and belief the slnr has no value for shortening the last note of a group the treatment of that note depends entirely upon its grammatic relation. If it belongs to the previous notes, and does not belong to the following, it is separated. In my first book of "Studies in Phrasing" that question came up, and I formulated a rule which I now see is also too sweeping. I stated that when two notes are slurred, the second is staccato if of less than one pulse in length and not longer than the first note. But when the second note is longer than the first, or longer than one pulse or more, it is never staccato. As for longer groups, the so-called staccato treatment of the actual division of formal members in a musical period or period group is commonly overdone by average teachers. There is a way of punctuating without so much actual separation. In phrasing the point is to connect tones until the idea is complete, and disconnection cuts a smaller

Moreover, in such passages as almost any of those in sixteenths in Bach's "Two-part Inventions" (Dr. Mason's edition, Schirmer), many slurred groups are found which no good player would separate in actual interpretation. (For instance, as I remember, in the first and fourth "Inventious.")

To cover this point I have formulated this rule: That a slnr rnnning from a weak pulse to a strong one is always intended, and almost invaribly intends disconnection at the end as well as connection of all notes under it. Slurs running over straight rhythmic groups of one, two, or more pulses, and stopping upon the end of a beat, are never puncuating slnrs, and the last note is not staccato.

This point is of such great importance that I have taken the liberty of making this dissent from Mr. van

-Consider sweetness of temper and activity of mind, if they naturally belong to you, as talents of special worth and utility, for which you will have to give an even worse. Far be it from the present writer to speak Then a composer is always partial to his own work. account. Carefully watch against whatever might disrespectfully of our Protestant Church, which has He should learn to distrust the value of his own efforts impair them, keep them in continual exercise, and

#### UNCHARITABLENESS AMONG MUSICIANS.

BY WARD STEPHENS.

inable method, unattractive personality, and her unpaid one pianist in the world, and that is Paderewski." rible fraud. Mr. S--: be almost ruined my voice in with the French, with my own countrymen, and with musicians in general."

his remarks suggested my doing so at once.

of "mnsicians."

touchy person to have anything to do with. His voice and see nothing hut your own importance; you, who criticism passed upon a musician's long hair. It is not, is the gift of God, and no human heing ever possessed can not appreciate art, who can not he honest with your as many persons think, all for publicity. The great such a heautiful voice. There is blood in his eye the self and with your pupils, --you, who can not he charimoment you ask him if be ever heard Mr. R-k in table, get out of the profession and shovel mnd; it would Every one knows that the quickness and complication "Tristan," and in his jealous rage he tells you that Mr. be more becoming and, I've no donht, more natural to of the hrain and nerve movements in piano-playing— R-k not only has a poor conception of the part, handle. but that he is not the possessor of a tenor voice, anyway, and proudly adds, "Now, my voice is a pure tenor," and charitable toward his fellow-men and fellow-students. hie of. Samson's strength was in his hair—that is an then compares it to the voice of some great tenor singer He can appreciate the efforts of others, and, instead of allegory. Yet who knows but what the physiologist

As you are leaving the concert-hall after a hrilliant performance of the Tschaikowsky Concerto by Mr. J-, overcoat with a little man-comes in your direction and what did you think of Mr. J-'s performance?" very bad performance. Now, I am going to play that anspices. work next Tbursday afternoon. Allow me to offer you my conception hetter than Mr. J---'s." This same individual has, of course, seen nothing good in Mr. J-'s playing. He could n't ; be is too self-important, too narrow-minded, too uncharitable.

musicians. You will probably say that none of them failed. are musicians; but I can not agree with you there. I thing good in the work of their enemies or those for

their conversation led me to infer that they saw nothing proved himself a satisfactory artist?

good in Mr. Rosenthal's piano-playing-in fact, I might me. I bave never been in a city where there is so much good or belpful to a student. They had never heard Mr. hackhiting; where musicians say so many mean, nasty, Rosenthal play, but their teacher, Mr. D--- had, and and uncharitable things about fellow-musicians. In they had been told all about the hrutal work of this round healthy artist? Go to hear Mr. Emil Saner when the course of a conversation with Miss B--- I would artist hefore they entered the hall. "My, how he he plays in this country. venture to say a few words of praise ahout Miss A---'s thumps!" "What a very unmusical touch!" "How good work, wherenpon Miss B- would resent most fast be plays! is n't it absurd!" "Well, Jessie, you hear Joseffy, d'Albert, Sauer, Paderewski, Siloti, de indignantly my honest criticism and burl so many know Mr. D—told us to watch for those things; he is Pachmann, Rosenthal, Carreño, Bloomfield Zeissler, disagreeable remarks at me about Miss A---'s throaty only a technician, and bas no music in him at all." Aus der Obe, J. Hoffmann, Sherwood, Godowsky, or, in voice, had intonation, horrible French, poor style, abon "Mr. D— is right when be says that there is only fact, any great artist. Don't look for the had, but try

the French capital and, with hut two exceptions, there you, for a moment, stop to think that you are standing and appreciate your years of drudgery. was not one who didn't have an uncharitable remark in the way of your own happiness and depriving your to make about fellow-teachers. I left Paris disgnsted pupils of an equal, if not greater, amount? Can you not there are many members of the profession who are charsee the injurious effect of your uncharitableness, of your itable, unselfish, noble, and free from petty jealousies. The speaker was a gentleman well known to the pupil who comes to you for help. They have absolute courage him to strive for the hest in art. They are the musical world, and, as it bad been my intention for some and blind faith in you, especially when the pupil is very true musicians; they are the teachers who are of some time to write a few words on this subject for publication, young. They expect you to be their guide, to teach use to their pupils; they are honest with themselves, Musicians in general have the name of being a jealous and that which is had in the musical world, to help them straightforward in their dealings with fellow musicians and uncharitable lot of people, and my personal experi- to an honest appreciation of art. What have you done? —they are men and women, and the profession is proud ence has taught me that in general we are worthy such Stuffed them with prejudice, prejudice, and prejudice of them. a fame. Voice teachers probably indulge more in petty the result of your own narrow-mindedness, selfishness, as I must use the term in its common acceptation, this who never attend a concert unless given a complimentary condescends to speak to you; you, who think your own musician. No one will deny that a tenor singer is a very studio with a class of admiring pupils the whole world, In conclusion, I want to say a word about uncharitable

discerns that which is good. And this is his reward! any one artist, and it is an unpardonable blunder on the magnetic properties, or other hidden virtues, may effect a man with a fur-lined overcost -or, I might bettersay, an part of any teacher not to endeavor to find out just a precious protection to these excruciatingly sensitive where this or that artist excels, and to instruct his nerves? Why does my dog howl when I play? They a voice commands you to stop. It says, further, "Well, pupils accordingly. It is pretty safe to say of all the say it is hecause it causes actual pain in his cars. pianists who come to this country heralded as great Pianists do not wear their hair en bandeaux, hiding their You reply that it was the most satisfactory and enjoyable artists, and who appear with the New York Philhare ears, like Merode at the opera, it is true; but ought not performance that you had ever heard. The little voice monic Society or the Boston Symphony Orchestra, that retorts: "Bah! There is no hreadtb to bis playing; he there is something worthy in their playing or they also lacks sentiment, and I thought it was altogether a would never he offered to the public under such

By way of illustration, let us take Mr. Rosenthal. some tickets. Come and hear me; I think you will like His playing may not he altogether pleasing to you. He may annoy you hy his tempo in the Rubinstein "Valse Caprice," or in the finale of the Symphonic Etudes hy Schumann, hut what can you say of bis playing of the last movement in the Chopin Sonata, or the finale Probably he bas accepted a "limited number of of the Beethoven Sonata "Appassionata"? It is right pupils," and here is where the real harm is done. Nine here that we need Mr. Rosenthal especially. His proout of every ten of these uncharitable persons do not digious technic makes it possible for him to produce deserve the name of musicians, and are not hone fide effects in these two numbers where other artists have

Now let me take another artist, Mr. de Pachmann. have often been surprised at the bitter and uncharitable Have you heard him play, or rather attempt, the Beeremarks of musicians whose ability can not be ques-thoven Sonata or the Symptonic Etudes? If so, you will tioned. They positively refuse to acknowledge any probably agree with me in saying that here he is out of his element. But have you heard him play Chopin whom they have a personal dislike. What a pity that or some of the Henselt Etudes? Mr. de Pacbmann's these men are not more manly or, to say the least, honest! Chopin playing is unexcelled, and students should never One day last week I attended a recital in Carnegie fail to hear him in a Chopin recital.

Hall, given by Mr. Moritz Rosenthal. Directly behind In Mr. Paderewski we have a hypnotic pianist. Ha me sat two young girls who annoyed me by their con- lacks the power of a Rosenthal, and the delicacy of a tinual chatter. I overheard many of their remarks, and de Pachmann; hut need I say more than that he has

Are you interested in Brabms? Hear Mr. Joseffy in "I COULD N'T get out of Paris soon enough to please say that they were determined not to look for anything a Brahms concert and you will leave the concert-hall a ricber man by far for having heard him.

Would you spend an honr or two with a good, all-

To pupils I would say never miss an opportunity to to appreciate the good. Do not forget that you are a hoard bills that I wished I bad kept my opinion re "He's a darling ! ob, bow I love bim !" "Of course, student and are trying to lay a substantial foundation. garding Miss A --- to myself. 'Why,' she would con- we must tell Mr. Wolfsohn that we think he is fine, or Do not rain your career by prejudice; try to be broadtinue, 'Miss A- has been studying with that hor- we would never get any more complimentary tickets." minded in your views, and above all be charitable in Ob, ye nucharitable teachers! Do you realize the your criticisms. Remember, also, that some day you six months and none of his pupils know how to sing.' I harm you are doing? Do you appreciate your power, may he before the public fighting for artistic honors and called upon all of the prominent voice teachers while in your influence, over the undeveloped musical mind? Do you will expect that same public to receive you kindly

> I have snoken of one class of musicians; but, thank God. dishonesty? You are musically responsible for every How their kind words put new life into a man and enthem how to discriminate between that which is good cautious in their criticisms lest they misguide a pupil

In looking over some letters the other day I came jealousies than any other class of musicians. However, and uncharitableness. You, who have n't nerve enough across one from Mr. William H. Sherwood, in which he I am glad to say in hehalf of the bonest profession that to walk across a stage, let alone ability to play "Happy says, "I think it is always better to speak well, of many teachers of singing are very had musicians. Still, Farmer," were some one to seat you at the piano, -you, people or not at all." This is just like Mr. Sberwood's charitable nature, and I think all who know him well hody of bread-carners properly come under the head ticket; yon, who either swear hy a fad or the artist who will say that he has a good word for every conscientious

concert artists are a nervous, sensitive class of men. from the page to the eye, from the eye to the fingers-The man who can do something worthy is generally are the most wonderful the human organization is capalong dead. He never hy any chance compares it to that looking for that which is had in the work of an artist, he will be able some day to explain the truthfulness of what many of us already know empirically, that these Now, it is seldom that one finds every good quality in long locks, by their weight, their heat, their electric or their consensus in the practice speak for itself?

> TEACHERS who have pronounced opinions and who make up their minds very positively ahont musical matters are much inclined to ride hobbies; they will follow to the hitter end some given course of instruction or particular exercises, and make a pupil follow them and their hobbies and their inflexible ways instead of adapting their methods to the pupil, as a good teacher should do. There is no one way of teaching any given thing that is best for all pupils; for each has his own mental bias, which the teacher must discover, and then apply his instruction in a way that will bring ahont results that shall measure up to the art standard. No teacher can afford to ride hobbies, or to think that his own ways of doing things are the only true ones. He must be constantly changing his plans of working, making each step an advance on the former. The "hohhy horse" never moves from his place .- " Musical Opinion."

-Life is what we make of our opportunities. Some people make opportunities.

#### COMMON SENSE IN PIANO TEACHING.

BY E. J. DECEVER.

student to the goal of his aspirations.

we are all discoverers in a very broad sense, each in his estimate the value of Bach from any standpoint. He is own way. We discover, first of all, that no two students par excellence the great technical equalizer: but there is are exactly alike, either in talent or in application; that very little which Bacb has written that will interest the hands differ; that tastes differ. One loves technic, an- average elementary, or even the intermediate, grade other loathes it; one wishes Beethoven or Chopin, an- pnpil, unless, as was said hefore, the pupil, hy virtue of other Boehm, Leybach, or Goerdeler; and into this vast temperament, naturally takes to the more solid in a sea of differences the teacher casts his hait.

possible it is to apply any method other than one found out what will interest the pupil, continue to founded on common sense. The first thing for a teacher operate along those lines, leading the pupil, step hy step, to find out is, along what lines is the pupil fitted to into an appreciation of the hest that is offered by all work, hy capacity and inclination. In other words, he composers. Musical art is most cosmopolitan, and we must get a correct diagnosis of the case, and then apply should by no means slavishly follow the ideas or ideals ahead. the remedy. Common sense is more often at a discount of any particular composer, or draw heavily on any parin our profession than in any other.

The writer remembers with horror his first lessons in one of the celebrated conservatories of Germany. All his work hy insisting too strenuously on details which our toil hecomes. the members of the class had to take the same dose, no work themselves ont quite naturally as the pupil promatter whether the disease was the same or not; indeed, gresses. Be careful not to indulge in ambiguous terms: it mattered not so much what the failing was, so that this is often a mere cloak to cover up a teacher's ignorwe took the prescribed remedy. Some of us imhibed ance. A decidedly effective way to hreak up a pupil's lives rather too freely from the technical phial and grew interest is to keep him or her "drumming" on the worse, others died in the attempt to swallow a Bach same piece or exercise week in and week out, until houlder, when they should have been given a Dussek pupil, parents, and neighbors ache in nerves and thirst delicacy.

Common sense, certainly, should be applied in the allimportant matter of temperament. It might be added until this one is properly learned." What do you that all educators regard temperament as a most impormean hy "properly learned"? We understand that a character to-day. tant factor in the selection of teaching materials. The thing is properly learned when it is played as well as Fowler-Wells Co., of New York, has published some one could expect it to be played by a pupil of limited excellent works on the science of phrenology, and one in proficiency. No power on earth can pull a sapling into particular, by Prof. Nelson Sizer, on "How to Teach," an oak. which every music teacher should know. For a pupil of the mental temperament we would advise Clementi. Mozart, Haydn, Mendelssohn, Chopin, Jensen-in short, proficiency will allow. If you are sure that the pupil music of an emotional nature; for the motive temper- comprehends the main ideas in the piece, or the chief ament, Bach, Scarlatti, Beethoven, Ruhinstein, Schu- principles in the exercise, then proceed to something maun, or music of a somewhat solid or intellectual new, and return occasionally to the first things studied. nature; for the vital temperament, Weher, Hiller, Note the ease with which the pupil accomplishes diffi-Hnmmel, Dussek, or music which does not draw too culties which at first seemed insurmountable. He has heavily on the pupil's power of concentration.

Again, common sense in this matter of temperament should be applied in arranging the pupil's practicing on the nature of technic. Instruct by example rather periods. Concentration of attention characterizes the than by precept. (We are referring now particularly to mental temperament; therefore material should be given young pupils.) When teachers learn that tone and tonewith a view to keeping the interest active. Concentra- production are psychologic, and not merely anatomic, tion of energy characterizes the motive temperament. matters; when they learn that tone is first in the Pupils of this temperament are great workers, diligent mind, then in the fingers, we will have a radical change plodders; they are not often gifted with exceptional for the hetter, and mind will reign over matter. talent; they frequently succeed through hard work. You will never have trouble in getting pupils of this temperament to practice the driest kind of exercises, studies, scales, etc.

Pupils of the vital temperament must be handled with care ; they helong to the class who work by "fits and starts." Variety, with them, is the spice of life. Give exercises and studies in homeopathic doses. It would he best to combine the required technical work in the form of pleasing studies. For this temperament the writer knows of no course hetter adapted than the

"Standard Course" compiled by Mr. Matbews. Let us for a moment dwell on the important question of interest.

First, how can it be awakened?

Second, how can it be kept alive?

In answer to the first question, we will suppose a pupil to have had one year's instruction from a capable teacher, but for some reason or other the teacher loses the pupil, and his successor perhaps seeks the cause of the dissatisfaction. In putting a series of questions to distance and still has force enough left to hury itself in the new pupil the teacher obtains some such answers as the flesh; hnt verboseness wastes what little force it the following: "I don't like classical music," "I hate has in going toward what it seldom reaches.

THE ETUDE scales," "I grew tired of practicing the same piece so often," "I could n't keep my fingers curved," etc.

Whether these are just causes for complaint on the part of the pupil is not to the point. The case is not an VERY much is said in these days about methods and uncommon one,—indeed, it is altogether too common, special systems, each advocate claiming to have discov- hut the cause is easily found. In the first place, the ared a panacea for all the ills which afflict the struggling pupil was probably placed on too beavy a musical diet. piano student, and which, if faithfully administered ac- perhaps, too much Bach, an overdose of Plaidy-too cording to the prescribed formula, will surely lead the much, in short, of everything but the thing most needful-viz., material which in itself is interesting, and Yet it is not the few who are the discoverers of truths : therefore an interest-producing factor. We cannot overpiano conrse

In view of these adverse conditions, how utterly imticular nation

Again, it is very easy to break up a pupil's interest in for revenge.

But, you say, "I can not give a new piece or exercise to wisdom.

Try this plan with the pupil: Ohlige him to prepare the exercise or piece just as well as his present technical simply grown, that is all.

Finally, do not mystify the pupil hy dry abstractions

FAME will not come gliding from the stars, and ask you to take her as she is, without reserve, without hesitation. You must fight for ber ! Every nerve must he on the stretch, every muscle he ready for immediate action, and every thought must be for her and her alone if you wish to conquer your rivals and stand hefore the world with the crown of fame on your hrow and your hand in hers.

No man has yet become famons without infinite struggle and pain, and a musician must, more than all others, work and fight until he has accomplished the end he has in view. It is all very well to fool your time away dreaming, hat that will not hring you fame or fortune. It is what a man does that tells with the great public, not what he is."-C. FRED KENYON in "Musical Standard."

-Brevity is like the small hullet, which goes a long

#### BLASTS FROM THE "RAM'S HORN," FOR MUSICIANS.

GAME worth catching most he hunted. Idleness digs the grave of manbood.

The man who limps and stumbles along is the first

to complain when anyhody else makes a misstep. The lucky man plans well, and works to his plans. Opportunity is a steed to he ridden with the spur of

Understanding is enlightened common sense fortified by moral integrity.

What an immense amount of laziness there is going on by the name of poor bealth.

Changing the feathers will not turn the goslings into

Discontent robs as of present good. Content pats as in a state of heart to enjoy all good.

It is difficult to disappoint a man that has no ambi-

Do always the task you dread, and then the better is

We are made by our enemies, and marred by our ealves

The more heart we put into a hard task, the lighter An hour of careful thinking is worth more than ten of

careless talking. Leisure hours are the best or the worst part of our

The hest-known remedy for laziness is to go to work.

With many people, the heam is no larger than the mote. This denotes an affection of the I.

The man who confesses his ignorance is on the road

Your position in life to-morrow depends on your

The true teacher says to the scholar: It is not important that you should agree, hut I demand that you shall think.

The man who thinks he knows all there is to know is

already too dead to know that he is dying. The truly great are more apt to he found on the sand pile than in the palace.

Rnling a nation may be a very small affair compared to holding the hand of a child as it hegins its journey through this world.

Opportunities travel on wings.

The true reward of a workman is not his wages, hut the consciousness of having done a good joh. Meditation is hut canning your hetter fruit for future

Education is more than polish.

The lofty tree is seldom measured until it is down. "Success is costly." Paste these three words across

your mirror. Good bumor can bear the hirds sing in a thunder-

A high-priced choir may decoy sinners to the church, hut the preacher who depends on such things never hags the game.

Some people ought, like spring doors, to have "pull" or "push" painted on them, for when you go at them they fly in your face.

The man who would lead others must have the cour age to step off alone. A strong desire for a definite object may result in its

accomplishment, but a longing for we know not what is never satisfied. The important thing is not what men say about you.

but what you make them believe. The men who have made a noise in the world have

not used their mouths alone. Nothing is so pleasing or so horrid as the music of

your own harp. It takes a windy man to hlow his own trumpet.

Encouraging little rights is as helpful as criticizing great wrongs.

Trifles are the hinges upon which the door of opportunity swings.

To-day, when so much stress is laid upon heredity, it is not uninteresting to note the fact that Chopin united in himself two races of marked characteristics. His father, a Frenchman, married a young Polish woman of noble family. Either by juheritance from his mother or by his early associations in Poland Chonin drank to the full of the national Polish characteristics-the pecaliarly romantic spirit, the wild imaginative melancholy continued his work in composition, and in 1825 his Opus found alike in peasaut and noble.

#### POLISH NATIONAL CHARACTERISTICS.

Balzac sketchss the Polish woman thus: "Angel through love, demou through fantasy, child through faith, sage through experience; man through the brain, woman through the heart; giant through hope, mother through sorrow, and poet through dreams." Another writer says of the Polish gentleman that he is "chivalrous, daring, and passionate. Ardently devoted to pleasure, the Poles embodied in their national dances wild aud inspiring rhythms, a glowing poetry of sentiment as well as of motion, which mingled with their hacchanal fire a chaste and lofty meaning that at times became funereal. Polish society at this epoch pulsated with au originality, an imagination, and a romance which transfigured even the common things of life."

This was the heritage of race that came to Chonin through his Polish mother, and no one has so well sung the glory and the sorrow of Poland, at one time the savior of Christendom, later the spoil of those whom she had saved from the ruthless hordes of the Ruler of the Faithful. His music shows the characteristics of his maternal hlood and the influences of his early surroundings. The with a warm reception from various musical people, and Polish nature is one of contradictions; so is Chopin's was generally urged to give a concert. This took place music. One of the most distinguished women of Paris. in speaking of Chopin's music, said that it suggested to as usual, critically, sven cynically, disposed to uewher those gardens in Turkey where bright parterns of comers, joined in the applause. A week later he gave him: "So much is clear to me: I shall never become flowers and shady bowers were strewed with grave- another concert, stones and burial mounds. Even in his gayest moments the Pole is conscious of an undercurrent of melancholy.

There is no record as to the character of Chopin's father, but judging from his career he must have been a may specially mention the non-observance of the indicaChopin's musical friends and acquaintances were Cheruman of considerable resources and education. First he tion by accent of the commencement of the measure"; was hookkeeper to a French acquaintance, who was that is, that Chopin's phrasing was so much more deliproprietor of a flourishing tobacco business in Warsaw; cate and subtle than was customary with planists in that While it brought him artistic recognition, it was not a then tutor to a young Polish nobleman; later professor day. Another laid great stress on the fact that "he is success financially. Yet later we find that he had a then tutor to a young a cuess not consider ward in a young man who goes his own way," and that "he defair number of pupils, at a remnnerative price. This of renen in the properties and in the mills strest to produce good music "rather than to please. And income and the returns from his compositions formed no private school of his own. A lady who met Chopin's but few others have scaled, and to fame as the comher as a quiet, intelligent old lady, of great activity, in duce good music" and he has also pleased thousands. contrast to the languor of her son, "who had not a par- and no doubt will for many years to come, ticle of energy in him."

#### CHOPIN'S EDUCATION.

Zelazowa Wola, about twenty-eight miles from Warsaw, His early education he received in his father's school. His first musical justruction was received from Zywny. said to have been a pupil of Bach, -a good all-round musician, violinist, pianist, and composer,-who remained his teacher until the boy reached the age of childhood days.

Joseph Elsner, Director of the Warsaw Conservatory, to Elsner when he writes: "Elsner taught Chopin thoss despair over the fate of unhappy Poland. things that are most difficult to learn and most rarely pupil to develop his peculiar gifts in his own way-that troduction of the first value. way which is so often vouchsafed to real genius, that of intuitively following the hest path. They certainly can not have tied him down to the course of rigid theoretic study as prescribed by the German scholasticism of that

#### CHOICE OF MUSIC AS A PROFESSION.

Even during his course of study at the Lyceum he No. 1 was published-" Premier Rondeau," in C minor It would seem that not until he had finished his studies at the Lyceum, in 1827, did his parents consent to his taking music as his sole aim and profession. During the next two years he must have worked most assidu ously, both in composition and in piauo-playing, particularly the latter, sincs it is but fair to suppose that he must have developed his peculiar style of technic hefore he wrote the compositions smbodying such characteristics. He was getting further aud further away from ths prevailing forms and figures of piano composition.

In 1829 Hummel visited Warsaw, and very soon after him Paganini appeared there in concerts. Although Chopin held Hummsl's work in high esteem, especially for teaching purposes, and in his early days even imi tated, to some exteut, the concertos and some minor pieces of Hummel, there is nothing in Chopin's styls that would suggest that Hnmmel's playing exerted a permanent influence ou him. Likewise in regard to Paganini, who so strongly influenced Liszt.

#### FIRST CONCERT TOUR.

In July, 1829, Chopiu set out for Vienna. He met in August, and was pronounced a success; the orchestra, Kalkbrenner's classes for a short time. He writes as

whither did that "way" lead but to the heights which poser par excellence for the piano ; and he did both "pro-

Chopin, in commenting on the Viennese musical pub-

#### THE SECOND TOUR.

He returned to Warsaw, devoting his time principally to composition, and in 1830 again set out for a tour, In the summer of 1835 he met Mendelssohn aud certainly well-equipped with original compositions Robert Schumann, the latter an ardent admirer and a suitable for public concerts. Two concertos, the varia-champion of the Polish composer in the German musimalace uns seeded and the chopin must have made tions on the air "Lacidarem," the "Fantasia on Polish cal press. Meudelssohn, in a letter, says of Chopin's good progress, since before he had completed his niuth Airs," the Polonaise in E-flat, afterward rewritten and playing: "There is something thoroughly original and year he had played in public, and had become the pet published as Op. 22, all with orchestra, a number of at the same time so very masterly in his playing that

composed mazurkas, polouaises, waltzes, etc., in his pieces, étndes, nocturnes, and the favorite dance forms made up his repertoire of original compositions.

He never returned to Warsaw again. During this was Chopin's next teacher and his only master in composition. What his course of teaching was can only be with an iron hand and unsparing cruelty. Like a true inferred. We are told that Chopiu's knowledge of con- son of his fatherland, Chopin snffered keenly. His trapuntal forms was such as to exact the highest enimpassioned study in C minor (Op. 10, No. 12) is said comiums from his instructors. Liszt pays a high tributs to have been conceived at this time, and to convey his

It was in the autumn of 1831 that Chopin reached known: to be exacting to oueself and to value the Paris, his future home, in low spirits and with hut little advantages that are obtained only by diut of patiencs mouey. Yet he soon obtained a foothold, to which not and of labor." And yet, viewing the results as shown only his genius but also his nationality contributed, for in Chopin's music, one is led irresistibly to conclude the French were ardent sympathizers with the Poles. that both Zywny and Elsner must have permitted their and a Polish name, in certain circles, was a letter of in-

#### CHOPIN'S PERSONAL APPEARANCE.

Niecks thus describes Chopin's personal appearance "His face was clearly and finely cnt, especially the uose with its wide nostrils; the forehead was high, the eyehrows delicate, the lips thin, the lower one somewhat protrnding." Liszt describes him in these words: "His hlue eves were more spiritual than dreamy; his bland smile never withered into bitterness. The transparent delicacy of his complexion pleased the eye; his fair hair was soft and silky; his nose slightly aquiline; his hearing so distinguished and his manners stamped with such high breeding that involuntarily he was always treated en prince. His gestures were many and graceful; the tones of his voice veiled, often stifled. His stature was low; his limbs were slight," Mme George Sand, in her novel, "Lucrezia Floriani," thus describes Prince Karol, who represents Chopin: "Gentle, sensitive, and very lovely, he united the charm of adoles cance with the suavity of a more mature age; through the want of muscular devslopment he retained a peculiar beauty, an exceptioual physiognomy, which, if we may venture so to speak, belonged to neither age nor sex. The delicacy of his constitution rendered him interesting in the eyes of women. The full yet graceful cultivation of his mind, the sweet and captivating originality of his conversation, gained for him the attention of the most enlightened men; while those less highly cultivated liked him for the exquisite courtesy of his manners."

#### A MEMBER OF THE PARIS MUSICAL CIRCLE.

Chopin met all the musical celebrities of Paris. The story of the visit to Kalkhrenner is too well-known to need repetition. It seems clear that Chopin did attend a Kalkbrenner; he will not be able to alter my perhaps It is interesting, at this day, to read criticisms upon daring but noble resolve to create a new era in art. his playing. One paper said: "There were defects If I now continue my studies, I do so only in order to noticeable in the young mau's playing, among which we stand at some future time on my own feet." Other of bini, Bellini, Hiller, Berlioz, Meyerbeer, and Liszt.

own, and later, when his health began to fail, the constant worrying to make ends meet contributed much to accelerate his decline.

lic, said that they had a taste for thnmping, and that He felt that his genius could not cope with great masses he would rather be told he had played too delicately of people. Speaking to Lizzt on this point, he said: Frederic Francois Chopin was born March 1, 1809, at than too roughly. "It is my manner of playing," he "I am not suited for concert giving. The public intimidate me, their breath stifles me."

#### MENDELSSOHN AND SCHUMANN ON CHOPIN.

year ne man proyect n

in his vigorous, poetic way, gives a most delightful

record : "A never-to-be-forgotten picture to see him sit-

ting at the piano like a dreaming seer. Imagine an

Rollan harp that has all the scales, and that these are

jumbled together by the hand of an artist into all sorts

of fantastic arabesques, but in such a manner that a

deep fundamental tone and a softly singing upper part

are always audible, and you have an idea of his play-

It was in 1837 that Chopin met Mme. Dudevant,

known to the reading public as George Sand. She was

his senior by ahout five years, separated from her hus-

hand, and had won notoriety by her literary works and a

wild Bohemian life. She rejected marriage, and had

like a civil marriage, which lasted for about nine years.

epitaph, if one may use the word, which each wrote on

one rich in its exuberance, the other in its exclusiveness,

could never really mingle and a whole world separated

them " It must be confessed, however that between

THE END OF A GENIUS.

It is not needful to recount how year by year Chopin

grew weaker and weaker, all the time creating his im-

England, Scotland, -he was treated with the greatest of

consideration, but the hand of fate could not be stayed.

CHOPIN'S TEACHING.

In the notation of fingering Chopin was very par-

liarities taken from Chopin's pencil marks on copies

tempo rubato he said: "The singing hand may deviate;

the accompanying must keep time." "You must sing if

you wish to play : hear good singers, and learn to sing

yourself," was another of his injunctions. He also

greatly enconraged ensemble playing of all kinds, and

He was a strennous advocate of the necessity of a

musician having a thorough knowledge of harmony

and connterpoint. He himself had projected a book

upon the theory and art of music and plane-playing;

but only a few pages were written, and the ill-health of

his last years prevented a completion of the work. It

cial city, and lived usefully a long and honored life, said

that whatever success he had attained he attributed

frequently used a second piano part in teaching.

was destroyed with other unfinished works.

in Père-Lachaise, Paris, near Chernbini and Bellini.

genius might be cared for in comfort.

preference

CRITICAL ESTIMATE OF CHOPIN'S PIANO-FORTE COMPOSITIONS.

BY J. C. FILLMORE.

WHILE it is not possible to decide absolutely as to the date of composition in regard to all the works of Chopin, the order of composition is approximately as follows:

From Op. 1 to Op. 15, inclusive, were written before fall between 1832 and 1843; from Op. 53 to Op. 65 belong to the years 1843 to 1847. The works numbered from Op. 66 onward are all posthumons, and with the holdly denonneed it in some of her writings. The ac- are comparatively insignificant pieces, which Chopin quaintance between the two developed into something himself intended to destroy.

Of all his works, noue are characterized by more The difference in their natures showed itself in the beanty, freshness, originality, or vigor than his Concerto in E minor, Op. 11. Of the works written in their relation, after the final rupture. Chopin said, Paris before 1843, when his disease began to he serious, "All the cords that bind me to life are broken." It is those most original in form are the ballads, scherzos, and certain that the last years of his life were greatly sadimpromptus. Some of the nocturnes, mazurkas, and dened by the break. George Sand said, "Two natures, polonaises are, however, equally characteristic and significant as regards their content, and extremely original in melody, harmouy, cadences, figures, and phraseology. The most important compositions after this period were the years 1837 and 1847 Mme. Sand was everything to the splendid and imposing Polonaise in A-flat, Op. Chopiu, --physician, uurse, schoolmistress, cook, --all the 53, the "Polonaise Fantasie," Op. 61, and the beautiful time keeping up her work with the pen so that the frail Berceuse, Op. 57. But while there are degrees of excellence in his works, there is almost nothing from Chopin's pen which is not beautiful, poetic, significant, full of the real inspiration of true genins, the expression of the innermost life of a born artist, a passionate lover and worshiper of the heautiful, serving his beloved art mortal compositions. Everywhere he went,-France, and its ideal aims with unswerving and conscientious devotion

As regards the emotional content of these works, per-

He breathed his last October 17, 1849. He was buried hans little need be added to what has already been said, Chopin's emotional life was determined first of all hy his inherited traits, mostly Polish; then by the political disasters which befell his country, and the consequent per-As said before, Chopin, like many other artists and sonal misfortunes of his friends and countrymen; and, composers, was compelled to resort to teaching in order lastly, by his intellectnal life and his social relations. to support himself. Accounts that we have show that His life in Paris was an exciting one, in spite of his comhe took great pains with his papils' touch. Scales had parative seclusion from the public. He was in daily into be played legato and with full tone; very slowly at tercourse with the most intellectual men and women of first and gradually quicker. Scales with many black Parisian society-artists, authors, wits; such persons as keys were taken first. "Everything is to be read canta-Heinrich Heine, Engsne Delacroix, Ary Scheffer, Franz Liszt, Mme. George Sand. His evenings were passed in bile," he said, " everything must be made to sing-the bass, the inner parts, etc." Trills had to be played the salons of beautiful, intelligent, aristocratic ladies, whose subtle charms attracted this select company of with perfect regularity, all little ornamental notes with delicate grace, and usually a little precipitated toward congenial spirits; and there art, literature, and the the next main note. To favorite pupils he played a higher life of intelligence were supreme. In this circle great deal-Bach's fugues and his own works by the noblest among Chopin's countrymen found place, and in him they found a most ardent sympathizer with all their past sorrows, the woes of their present exile, ticular. In Mikuli's edition will be found many pecnand their patriotic hopes and aspirations.

There is a certain heroic vein in many of his composibelonging to his pupils. It is said that he always kept tions, which comes of his glowing patriotism, notably in his polonaises, which are among the most characteristia metronome on the piano he used for his teaching. Of cally national of his productious. But this heroism is, after all, a very different quality from that which in Beethoven we call by the same name. It lacks the ethical element, and it never suggests religious elevation. The heroic feelings expressed in these works savor more of pride of birth, of military ardor, of national humiliation, of the outraged self-love of a people, once celebrated for glorious military achievements, hat now downtrodden and oppressed, than of the moral indignation of the reformer, the struggle with temptation and with outward hindrance to the higher life, the striving after the highest ideals in character. Not that Chopin is ignoble, or immoral, or even irreligious; not at all. He was brought up a strict Catholic, and his early religious training, not unmixed with puerile superstition, was the Success in Business .- A prosperous man of busiground on which his whole character was based. He ness, who began his career as a poor boy in a commerwas high minded; his whole mental activity was permeated with a fine moral sense, with refinement and wholly to the gift of insight and foresight in thought, high-bred courtesy. He was a man of the world in the best and highest seuse, but still a man of the world. and to the use of diligence and tact in action. His His interests are human interests; his relations human character and conduct he left to his enemies. - "Home relations; his joys and sorrows grow out of his social

surroundings, and when hitter disappointment overtakes him, his consolations are to be found in his relations to his fellows and in his beloved art. His highest mental resource seems to be the love of the beautiful and the power to create beautiful forms adapted to his need of emotional expression.

To Chopin we go, theu, for perfect expression of the emotions engendered in a high-hred, exclusive, intellectual society, as well as of those peculiar to himself and he went to Paris; so was the Concerto, Op. 21, which his nation, and for perfect embodiment of heautiful conwas composed before the other; from Op. 16 to Op. 52 ceptions in highly original forms; not for moral inspiration or religious nplifting. The "religious passion and elevation" and the "widening of men's moral horizon" justly ascribed to Beethoven are not to be found in Cho single exception of the "Fautasie Impromptu," Op. 66, pin. By so much is the Polish composer inferior, in that the content of his greatest works is on a lower emotional plane than that occupied by the noblest utterances of his great predecessor. In originality and power of conception, in invention, in mastery of his musical material he is inferior to no one. What he had to say was his own, it was great and beautiful, and he said it in a manner above criticism; but it was not the highest and noblest thing yet said in the language of the pianoforte.

#### CHOPIN BIBLIOGRAPHY.

THERE are a number of works-hiographical, critical and otherwise-concerning Chopin. We give a list of some well-known and standard works :

Bennet, Joseph. "Life of Chopin".......... Finck, Henry T. "Chopin and Other Musical Essays'' 1.50
Karasowski, M. "Frederic Chopin," 2 vols. 2.00 Kleczynski, J. "How to Play Chopin".....
"Chopin's Greater Works" Liszt, Franz. "Life of Chopin".............. Niecks, Frederick. "Chopiu as a Man and 1 25 10.00

Besides the above works, sketches of Chopin may be found in a number of works devoted to biographies of musicians

#### HARPING ON ONE STRING.

I SUPPOSE that a man is justified in talking on subjects with which he is best acquainted, but it is rather irritating. A shoemaker who clings to his last in working hours and ont of working hours is apt to be a very tiresome companion. Taks an example from one of the higher arts. Some of my best and dearest friends are musicians, and it is a delight to associate with them, but I feel that I should be fonder of them if they could occasionally leave their music art behind them. I love music, hut when it follows you around like a jealons wife, insists on intruding at your luncheon, dinner, and supper, and holds you by the buttonhole at street corners, its beauty becomes monotonous.

A musician seems to be so deeply absorbed in his art that he can not escape from it, and he carries it about with him as a snail carries its shell. If you are engaged iu any sort of conversation with him, he is liable to ask you if you remember the forty-seventh har in Brahms F major Symphony, or if you have noticed the wonderful orchestral explanation that Wagner has given to Tristan aud Isolde's kiss, or if you have dnly pondered the wonderful chromatic change that Reznicek has made in his overture to "Donna Juno." Of course, you say "yes," but it is a strain on your conscience, and you feel that some other remark would fit the occasion better. I was ouce a victim at a formal dinner where diminished thirds were introduced with the soup and lasted to the coffee, and for a long summer evening I have patiently sat in the falling dew on an overturned boat listening while a friend explained the esoteric meaning and the humor of "Die Meistersinger."

The offense of being overserions is not at all times confined to musiciaus, but it attacks professional people generally: they are the helpless victims of their art. singer will utter critical mouologues on singers, a pianist will eviscerate other pianists, a literary man will inflict you with a nightmare of literature, and a critic will drag you after him into the brambly wildwood of criticism All this is rninous to the gentle art of conversation .-"Boston Gazette."

#### COUNT ZICHY AND THE CULTIVATION OF THE LEFT HAND.

BY ALERED VETT.

I REMEMBER the day as though it were yesterday. Lebert was my master at the time. He was thundering around the room and working himself into a passion

Snddenly, we heard a knock at the door.

Upon Lebert's "Herein!" two gentlemen entered. The taller of the two was Count Géza Zichy, the other his traveling companion.

Count Zichy was a man of handsome appearance. Tall, well huilt with expressive features and polished manners, he revealed the aristocrat at first glance. His right arm, or what appeared to be, was covered and carried in such a way that that member was not missed. He explained to Lehert that in traveling through the sonth of Germany he stopped off at Stattgart to visit the eminent musicians of the Snabian capital. He had long entertained the idea of meeting the celebrated chief of the piano department of the Stnttgart Conservatory, and had availed himself of the first opportunity to do so.

After a few moments of conversation, the count, the right hand, alluded to the loss of his right arm.

While out hunting he met with the tragic accident which had cast a shadow over his life ever since. He had been shot in his right arm and was consequently compelled to submit to its amoutation.

Passionately addicted to music since his earliest infancy, having enjoyed the tnition and intimate friendship of Liszt, he thought that his favorite pastime, pianoplaying, was now at an end.

His fears were nnfonnded. Encouraged and inspired cultivation of his left hand. In a short time he had piano solo. acquired such proficiency in the use of the remaining member that he was enabled to play almost every thing with the left hand alone.

Upon Lehert's request, the count seated himself at Mendelssohn's "Anf Flügeln des Gesanges."

It was certainly one of the most original performances I ever listened to. Here was a player capable of bringing ont with one hand the same effects as an ordinary pianist was with two.

The term "ordinary pianist" would not apply to Count Zichy. His playing was imbned with the same warmth, poetry, and passion as though nature had allowed him the use of both arms. He brought out the cantilene of No. 3 Meudelssohn's exquisite melody with the most tonching expression-the more tonching, as we had just listened to the pathetic tale recounting the loss of the right arm.

Lehert had tears in his eyes and appeared deeply affected by the playing of the count.

his manipulation of the keyhoard. The pedal, of course, plays a very important part in connection with left-hand playing. While the thnmh principally carries the melody, the harmony, especially when the ordinary of overcoming the difficulty in the twenty-second bar of arpeggio is introduced, is sustained by the pedal. Thus, the first movement of the F-minor Sonata, Op. 2, No. 1.) the same effect is produced as though two hands were playing. Indeed, I imagined I was listening to a twohanded pianist while listening to Count Zichy. His Op. 26 (last movement). command of the keyhoard was remarkable, and his playing, though hampered by the loss of one of his crack. Thus, the C-major Sonata (first movement) conhands, musicianly to a degree.

Since then Connt Zichy has achieved great celebrity. Besides heing appointed to the position of President of sonata—the so-called "Perpetnnm Mohile"—for the left Bestures neurg appropriate to the posterior of the became hand, thus turning it into a magnificent tende. Techninocomparable stupidity of the average débutante—the the Mational Conservatory or Dunayers, we communicate the director of the Royal Opera in the same city. An kowsky did the same. Weber often gives delicious bits average singer, in fact. Their inside eyes are gland to opera of his was performed at Berlin some time ago, at to the left hand indicating a 'cello-like character, as in visions of the teacher's actions. Their mental effort is opers of his was performed as Denime some same and the trio of the Minnet (C-major Sonata), Andante all given to remembering just how he did and how he cess. A most charming man, an excellent pianist, a (A-flat Sonata), Roudo (D-minor Sonata). distinguished musician-such is Count Géza Zichy.

15

# THE ETUDE

He maintained, and justly so, that the attention of hand, pianists is usually devoted to the right hand almost exclusively. There is no doubt that the greater part of the ngly passage in the first movement of the G-minor be ridiculous to assert that the left hand is of equal together, they would represent oceans. importance. Nevertheless, the left hand requires equal, over a Mozart concerto which I was then studying with if not more, attention by reason of its natural weak-

> almost universally the right, develop in education. It by the way, Leschetizky divides between hoth hands naturally follows that the left hand onght to receive give some pianists a hard time.

more attention than it does.

compositions by Bach, the earnest student will be able to by the same composer. find an inexhaustible collection for his purpose

Raff has made some selections from Rach's violinsolo sonatas, arranging them for piano solos in which stop the left hand plays a very important part,

particular importance to the left hand. He gives however, the first page of the andante of the third violin hy Liszt, Count Zichy devoted all his attention to the sonata entirely to the left hand, in his arrangement for

> Brahms arranged the celebrated violin chaconne for the piano, giving it to the left hand alone.

When Joseffy first came to this country his right hand one day became disabled. He therenpon arranged the piano and began playing his own arrangement of one of Bach's compositions for the left hand alone, and played it in public. He also played Brahms' arrangement of the chaconne for the left hand alone-a feat which I never heard performed hy any pianist either before or since.

> To Bach admirers with moderate technic wishing to cultivate left-hand playing, the following pieces may be recommended : Gavotte in D-minor from English suite. No. 6, and Gavotte in G-minor from English suite,

Handel will repay the student on the lookout for lefthand practice in his snites. Haydn and Mozart do not afford many opportunities for the cultivation of the left hand. A favorite figure with Beethoven is the broken octave. We find examples in the following sonatas: The latter then explained a few matters pertaining to Op. 2, No. 3, first movement; Op. 13, allegro; Op. 28, scherzo; Op. 54, allegretto; Op. 31, No. 2, adagio; Op. 106, allegro, and others. (Reinecke, in his recent book on "Beethoven's Sonatas," suggests a very practical way

> Beethoven offers some excellent left-hand practice in Op. 53 and Op. 57, as well as in the Minnet, Op. 22 and

> Weber's sonatas give the left hand some hard nnts to tains some splendid passages for the left hand.

Brahms arranged the last movement of the same

left hand is found in Weber's "Concertstück" (allegro not interpretation. Let teachers aim to find on how passionato, toward the end). The pianist who can play to get pupils to work, and not waste their energies in

The first person who called my attention to that fact Mendelssohn's Song Without Words, No. 11, and was Theodor Rohter, the eminent planist of Paris. dante grazioso, affords excellent practice for the left

pianoforte literature contains compositions in which the Concerto by the same composer. If all the tears that hulk of the work is given to the right hand. It would have been wept over that passage could be brought

"Pantalon and Colombine," in Schnmann's Carnival. presents some knotty points for left-hand practice. The left hand of the Arahesque, by the same composer, is Man is hy nature right-handed. Scientists claim the rather tricky. The left-hand passages of diminished higher the civilization, the more highly does one hand, sevenths in Schnmann's Concerto in A-minor, which,

Chopin contains innumerable examples for left-hand In polyphonic music such as Bach, Scarlatti, and the practice. Thus, the C-minor Etude, Op. 12, is probably older masters, the work is divided equally between both the hest étude ever written for the left hand. The hands. It is for this reason that teachers insist npon A-minor Étude, Op. 25, contains some difficult passages the study of those masters. In the study of polyphonic for the left hand. The C-sharp-minor Etude, Op. 25, is compositions where the part-playing is divided between splendid for the purpose of acquiring a singing and hoth hands or where the principal theme is given to the declamatory style. The E-minor Concerto contains a left hand, then passes to the right and then hack again celebrated left-hand passage in the first movement. The to the left, or vice versa, ambidexterity, or the faculty of "La ci darem la mand" variations contain a separate using both hands equally well, is cultivated. The left variation, and the trio for piano, violin, and 'cello a very hand thus receives more attention than in homophonic tricky passage for the left hand. The A-flat Ballade music, where, to speak crndely, the melody is given to offers a splendid passage, and the prelnde in G is a study by itself for the cultivation of the left hand. Excellent In the inventions, prelndes, and fugnes from the examples are also found in the E-flat-minor Prelnde, as "Well-tempered Clavichord," toccatas and innnmerable well as in the last movement of the B flat-minor Sonata.

Liggt's mignoforte mucic briefles with left hand mes ages. To begin to enumerate them would mean not to

Heuselt gave the development of the left hand great Saint-Saëns has done likewise, without assigning any attention. Thus, the following études were written with that particular purpose : "Danklied nach dem Sturme." "Entschwundenes

Glück," "Orage, tu ne saurais m'abattre," "Dors-tu ma vie." The slow movement of Henselt's Concerto in F-minor, hesides being beautiful music, will serve splendidly as a left-hand study

Whole collections of études have heen written for the cultivation of the left hand.

Thus, Dr. Edonard Kranse's "School for the Left Hand " contains fifty exercises for the left hand slone. This work is not well known and deserves a greater popularity

Czerny's Op. 399 contains ten great étndes. The present writer spent many an hour over No. 7 of this collection during his student days in Paris, and never regretted it

Tappert has written a collection of left-hand exercises as well as Géza-Zichy. The last-mentioned collection contains an excellent arrangement of "The Erlking" for the left hand alone. The most recent lefthanded specialist is the Parisian pianist and pedagogue, L Philipp, who has published quite a collection of lefthand passages, arrangements from Chopin's works, with Dnrand and Schoenewerk (Paris).

"My teacher works so during my lesson I should think he would fall dead at the end of the hour," said, in ecstasy, an admiring pupil of her professor.

But it was for her to work, not he,

"Yes, hut you have to. These pupils stand there like sheep. They have no idea what to do; they don't know. You have got to show them."

snng and what he said. It is memory, not creation; An exceedingly difficult rnn in broken octaves for the it is recitation; it is monkey and parrot imitation, The cultivation of the left hand receives by far too that rmn in the proper tempo can lay claims to possess carrying mentally inert pupils on by main force " Courier."

THE FIRST TWO YEARS OF PIANO MUSIC.

BY RELLE SOUIRE.

THE importance of the first year's work is sadly overlooked and, unfortunately, the opinion is current, even among well-educated people, that any one who knows a little music can teach beginners. The result is that many promising musicians who might have been a kas pleasure to themselves and others are hopelessly spoiled, Now, when this has been done, nrge the pupil to do and that most ahused of all instruments, the piano, has some independent work in sight-reading, and snggest fallen into sad disrepute.

ideas in the pupil. He should be led to know that trusted to choose the best music, and in his playing he with each hand alone. music is the language of emotions, and a method of expressing thoughts, moods, and fancies. Develop a expressing too a sense of rhythm and cultivate the imagination. Do not different combination of qualities, mental, moral, and of music, and one can surely do that hetter which is spectro much attention to technic, as that can be graduply so much attention to technic, as that can be graduply physical, and presents a new problem to be solved. In done intelligently. But these studies do not take the ally halft up by a careful teacher. Too much technic at order to solve these problems the teacher should have place of practice. Those who would play must practice first hores the pupil and stunts his musical sensibility.

teacher as often as possible, taking at least two lessons tact to overcome the stubborn, tact to arouse the indifeach week. When the great number of principles and ferent; in fact, she can not be too wise to grapple with and is prepared to investigate practically all theoretical rules necessary to the understanding of even the simplest exercise is considered, the heginner's difficulties will be She should be familiar with the broad, underlying appreciated. The child's mind works so slowly at first that he can take in only a little information at one the subject is music or mathematics. time, and he must be often with the teacher to review what he has learned and to take in new ideas. Remem- E. D. Wagner's "Instruction Book," part II; twelve ber that the material given in one lesson is not gaged major scales in octaves, thirds, and sixths; twelve hy the teacher's ability to give impressions, but by the minor scales in one octave. Principal chords of every The chief factors in the struggle are yourself and the pnpil's capacity for receiving impressions.

to think musically. She should make plain at once that there are three things-first, notes in the book; second, exist, that is, tones, -to be heard. The teacher should use music, her ingenuity in making everything perfectly plain, at the same time arousing the papil's interest and holding his attention It will be seen from this that the first lessons are likely to be painfully slow, but, no matter how long it may be, the pupil must take his own time. If once he grasp the first principles of music, he will soon make up for what seems like wasted time.

The child's mind resembles the more or less fertile soil in which we sow onr seeds. We plant a germ of thought, and, if the conditions are favorable, in dne time the tiny seedling appears. If we force the plant unnatnrally, we do so at the expense of its fntnre growth good piano player requires more time and application and strength. So in music, if the growth is to he sturdy than most young people think. Present work is imporand hlossom into full maturity, it must be slow and tant work. steady.

Many reviews are necessary and frequent questionings on important points are beneficial. As different writers ont many heroic efforts on the part of the student to have different specialties, many hooks from many composers are hetter than one book, and several pages of He will not assign works of nnnecessary difficulty, but work within the easy comprehension of the pupil are better than one short and difficult lesson.

The average child of twelve or over should, within the first year, accomplish the following:

Book" preferred. The twelve major scales in one octaking matters into their own hands. This begins in tave. The twelve major common chords on the tonic of a small way, grows on them, nnperceived, nntil it would each key. Transposition of simple exercises into all appear as if the relationship hetween teacher and pupil and even and graded blowing, with the right kind of an the major keys. Several easy pieces.

Additional hooks to he used as anxiliary readers at the discretion of the teacher; Diabelli's "Dnets," Op. 149 and 163; Diabelli's "Twelve Little Pieces," Op. 125; Schumann's "Album for the Young," Op. 68; strive constantly to measure up to his requirements. "Standard 1st and 2d Grade Pieces"; "Dnet Honr"; Landon's "Sight Reading Albam."

In the second year special attention should be paid to the development of technic. If careful work has melody, play over a small portion which seems to you quired a moderately good legato tonch. If necessary, this little idea several times, to impress it on your mind. time he will recognize the need of hnilding np a correct play the two as they stand several times. Then add the an effort made to give the pupil an insight into the best will learn how the composer has put the piece together. tic as is the touch of the piano or pipe-organ.

musical literature. The teacher can choose her material Now, having in mind some idea of the effect the com-

THE ETUDE

some snitable music for this purpose. Let him roam will develop an individuality of his own,

not only a good musical and a good ordinary education, The pupil should, in the heginning, he with the hnt an abundance of tact-tact to encourage the timid, these most important of all problems—the children. principles of teaching; for teaching is teaching, whether

scale. Sonatinas in duet form, or very simple ones from One of the teacher's hardest tasks is to get the pupil modern and classical composers.

Additional hooks suggested : "Masters for the Young," Ruthardt, 5 vols. Schnmann's "Alhums," Op. 68 and keys on the plane; third, that for which the other two 15. Handel, "First Studies." Dance music. Sheet

HOW TO SUCCEED IN MUSIC STUDY.

FOR AMATEURS.

BY EENST BROCKMAN.

Go to work at once. To become even a moderately

Follow implicitly the directions of your teacher. He knows there can be no success, in any large sense, withwill more prohably give first, and always, those which are of greatest importance at the time,

Some small exercise hook, E. D. Wagner's "First the teacher does, saying if he would only do so and so, teacher onght to do, but never following his directions. style of music is used, and, above all, when the player When the step indicated by the teacher has been well can make a distinct rhythmic accent evident, the intaken, he can point ont the next. If you desire success, strument makes delightful music. There is also much

something to you? Taking the right-hand part or

for this purpose from a large and excellent assortment of poser desires, it is time to train the hands to produce classics prepared for children, Schumann's "Albums," that effect. Real piano practice now hegins. Take Op. 68 and Op. 15, can be commenced in the first year again a small portion, play it very slowly hnt firmly and continued in the second year. They are excellent and vigorously, with good measure-accent, but very little both for technic and imagination. Teach some dance attempt at shading or expression. Aim for a steady pieces, and when, near the end of the year, the more movement; compel yourself to go slowly. You will simple dance-forms-as marches, waltzes, and polkas- feel the music and know that it should go faster, hnt have been mastered, introduce some of Chopin's Mazur- resist the inclination for the present. Put the idea of music away from you for a while and strive only to cononer the technical difficulties of the piece. This is the way to get control. Do enough of this sort of practice, and speed and finency will almost come of themselves, anier into cast units of a musical education special at where he will in the nesical field pathering flowers at and repose in playing along with them. Difficult parts In the following and forming musical his pleasure. If he has been well taught, he can be (sometimes the whole piece) should also he practiced

All theoretical studies such as harmony, form, etc., The teacher should remember that each pupil is a are needful, for they help to a hetter understanding -practice systematically and practice a great deal. And this practice will again react on the theoretical studies, for one who can play has music as a language, points in standard pieces which may come up for study. It is but the old rnle that theory and practice must go hand in hand-the one is the complement of the other. There is no hranch of musical study which one can The second year's work will take in the following: afford to neglect, because each helps the other. If you enter npon music study, set your heart upon

victory. Your teachers and your books are helpers. snhject in hand. Upon one thing all teachers of all branches are agreed: that the student who will press on steadfastly and not yield to the apparent hopelessness of the task, will one day conquer. All at once it will seem to he his own and entirely within his power. But one must think-must strive more and more for the spirit of the student. It is possible to answer very glihly one of the questions in one of the little "Primers of Music," and yet "miss it," as students says, for that answer may contain a vital truth, may formulate an important foundation principle of which the student has not the faintest conception.

Everything is simple when we understand it : everything is easy when we have learned to do it. Let us determine to succeed.

THE STUDY OF THE REED-ORGAN.

BY CHARLES W. LANDON.

MANY a needy teacher could build up a paying class if he would master the possibilities of the reed-organ. The ordinary playing of children and those who are Just at this point pupils often stand greatly in the way inexpert is distressing to a cultivated ear, and as it is of their own progress. They condemn some little thing this kind of playing that is generally heard, teachers conclude that the reed-organ is an unmusical instrument. This conclusion is far from the truth, for if the instrument is played with the reed-organ touch, and with full had been reversed—the pupil always knowing what the accompaniment to the melodies, and when the right to learn in the hest management of the stops. An Get an ideal of the piece. It means something. The ordinarily good piano-player can master the peculiarities composer meant to say something; does he say this of the reed organ with a few months' practice If an expert teacher of this instrument is not to be had, there are fine collections of special reed-organ music, and special been done during the first year, the pupil will have acto form a sort of design—a little fragment. Play over studies that will show the earnest teacher just what can be done and how hest to do it. There is a demand for finger-exercises can be introduced here, and, as by this

Then take up the next in the same manner, after which good reed-organ teaching, and there are many teachers who could easily fit themselves to teach it correctly. technic, the pupil will then he the teacher's ally in this next, and so on, returning to the heginning each time. But three things must be remembered: the reed-organ next, and so on, returning to the heginning each time. matter. Careful and correct pedal work commences in Investigate each little phrase carefully, endeavoring to is not a pipe-organ; it is not a piano; it has a technic and this year. A few simple sonatinas should be tanght and put the accent in the proper place. In this manner you tonch of its own, and these are as distinctly characteris-

# H.W. GREENE

#### CHATS WITH VOICE TEACHERS.

It has often been a question in my mind how nearly the profession might get together, as it were, on points which must, of necessity command the attention of all. The subject increases in interest as we examine it, and will perhaps establish a line of thought of some value, and at least serve to show that there are many topics comprehended within the limits of vocal effort in regard to which a comparison of results could not provoke rivalry, but rather, if pursued in a spirit of friendly cooperation, would so systematize the work of the teacher that much which to many is only partly clear might be made entirely so.

Not the least among these may he mentioned the terminology of the art. I do not refer to the terminology of the phases of vocal tone, such as the names of the different registers,-though much could be accomplished in that direction .- but to the traditional terms which have heen employed by the different masters in their published works. Surely this would be a most fruitful field. We all know that among early writers, before the signs for the various embellishments had come to be recognized by common consent as hinding, nearly every author was a law to himself.

Those who have used Nava's invaluable books "The Elements of Vocalization," have noticed his different treatment of the various signs when compared with other writers of the same period. The effect is shown in the utter unreliability of the technical work of printing, as illustrated in the engraving of music plates. Most of our studies are reprints from old foreign publications; the man who stamps the notes into the plates is not supposed to know the peculiar meaning attached to the so-called grace notes, but makes as accurate a copy as possible from the manuscript, the result being most conflicting ideas as to the original intention of the composer. Succeeding publishers have had the dies with which they stamp notes conform as nearly as possible to the old models, so we are confronted with a conglomeration of characters which, to the student especially, suggests impossible, or at least improbable, things.

The appoggiatura and acciacatura and the various grupetti, with all the theoretic and traditional light that may be shed upon them, are a constant source of inquiry as to the exact purposes of the writer. The old editions of Schumann and Schuhert and the operation valuable contribution to literature in his great work on upon. It is remarkable how the rugged technical road as possible. Our results will conform invariably, the "Embellishments," which is quite as important to of the pianist has been made smooth by invention and Finally, don't expect your voice to begin to reveal the vocalist as to the instrumentalist; but the responsitive, until at last it would seem that the nerves, must its true character or its possibilities in less than from hillity yet rests with the teacher to use his influence with cles, and bones of the hand and arm had been fully three to five years, and then give it five years more in publishers to make all new editions of reprints conform comprehended as to the possibility of their development, which to mature. The mistake of vocal students is, they to modern usage.

Another matter of interest to teachers may he comprehended by the bibliography of technical exercises. Here is a field-apart from any individual prejudices as to what may constitute the correct tone or method-which interests every teacher. The question is not what studies do you write for your pupils; because all of us, after arriving at a certain point, discard the pencil and turn to the library, which affords an inconceivable assort- and willingly respond to. But we must not forget that ment to select from-good, bad, and indifferent. If the in the case of the plauist they are dealing with forces consensus of opinion could be had on some of the fol- not within themselves, but with outward conditions. lowing questions, what a help it would be to many which, by much experiment, have been so perfected that character. It is a rare thing for a man or a woman of teachers who have had their attention called to the works that others were using with eminent success.

early, middle, and advanced grade students?

What author gives the best special exercises for the trill, portamento, and other embellishments?

These and many other matters in connection with published materials could be discussed and gradually formulated into a system which would be practically perfect, or as perfect as combined experience could make it. We could go a step further. There is hardly a teacher of prominence that does not write exercises to meet special needs, on the inspiration of the moment, which another teacher would not think of, perhaps. A to view as their own sacred prerogatives; their own and

as fully as possible. If I ever had any of that secretive those conditions. or narrow spirit in my work, it was taken entirely out Now that we have touched upon tone ideal and London. He is most noble and generous with his to the length of time and as to mode. The vocal instru would improve it. Urged me to take copies of all his copies for future reference. A most worthy example, indeed. We should all meet one another in exactly the nothing can he more despicable than the idea brought beautiful voices that had been ruined in training, "Yes, thank God, ninety per cent. of the voices are spoiled by faulty teaching; if all teachers understood their business, the few that succeed so well now would not be able to make a living." .

#### CHATS WITH VOICE STUDENTS.

II.

and short roads discovered for the attainment of that look upon singing as an art easily attained and quickly power, elasticity, and lightness which formerly had remunerative. Hopes and fears have no place in the been gained by unnecessarily severe and arduous labor. crucible of the vocal alchemist. If he has taken up the In the vocal field this is impossible. Nature is inexor- art with a sufficient reason, his success is a problem able in her demands, and the work for the hand and which will only be solved by the almanac and the arm proves this, since the change for the better has wisdom and persistence with which he practices. If he been established by the clearer knowledge of what bas erred in his selection of a profession, then, indeed, nature had a right to expect and would more quickly he was born under an unlucky star. cleverness reached.

conception and its presentation. He can not rely upon beauty of nature, -Ez.

any exterior conditions for its betterment, but must solve the entire tone-problem unaided by discoveries. inventions, or appliances. The sooner the student grasps this trnth, the sooner will he fully value the practice hour and gain its maximum of benefit. So let us make a rule or two to fit our own particular

1. Tone quality is a true picture of a mental condition. We are told in Proverhs that "As a man thinketh in his heart, so is he." So with the voice : as you think a tone, so is it. This may not follow immediately, since obstinate muscles and unvocal interference may distort the mental picture; but it will follow eventually without question, and this certainly gives us a cue for practice, which is never to allow an impure ideal to exist in connection with vocal effort.

This leads us to the next step, which is that the quality of the practice tone can never be sustained so near to the pure ideal in a loud stress as in the medium collection of these from the different studios would be stress. All tone practice should be in half voice or between of great assistance and by their free exchange serve to half and full voice. Here we are in danger of a misuncement more closely the hands of fraternity between derstanding, for the unthinking pupil will immediately teachers, though perhaps this is too much to expect, as associate half voice with a devitalized tone, which is the that work is nearly identified with what teachers seem great error. The vitality of the tone is as real and imperative in one stress as in another, which naturally takes us into the realm of method, which I wish to I have had innumerable letters and questions as to avoid in this talk. I am assuming that the pupil who "what would you do to bring such and such results in reads this is singing correctly produced tones, and I am a pupil," and it is always my pleasure to answer them only getting at the best way to secure results under

of me through my association with Mr. Shakespeare, of stress in practice, let us form a rule for our guidance as teacher-pupils in this respect. He gave me the only ment has positively no limitations; it will yield nearly copy of his book in manuscript; told me to take it to everything in due time to the pupil who refuses to take my lodgings, read it, and make any suggestions that "no" for an answer; but coaxing and coddling-in other words, patient attention to system and detail-are someoratorios and to transfer the lead-pencil marks by which times necessary to a degree that simply paralyzes the he had preserved the traditional renderings to my own comprehension. Therefore we say, give all the time possible to vocal practice, guarding carefully against fatigue, which is a useless warning if the practice periods are same spirit, and should stand by one another on the com- short and the rest periods twice as long. For example, mon ground of advancing the standing of the American if one has his entire time to devote to singing, by beginvocal student by the strength which must result from a ning at nine in the morning and singing fifteen minutes comparison and interchange of ideas. I think that and resting thirty minutes all day, by half past five at night he has gained three solid hours of practice, and in out in a story told of another London teacher, who said a manner impossible to cause fatigue, and has had also to a friend who had remarked upon the great number of five hours in which to eat, sleep, and do other things, which other things should always be selected with a view to their possible influence upon the strength required for the real work of the day.

As to the mode of practice, I advocate the practice of all exercises such as scales and single tones to he done standing, and usually unaccompanied. When it is possible, the practice of vocalises, solfeggio, and repertory sbould also he done standing, with an accompanist at the piano. These conditions are unusual and ideal; but In the last issue I promised in my next "Chat" to why should I compromise? Ideal conditions argue for scores are filled with these inconsistencies. There is no speak of methods of practice. This is a vital question, ideal results; and if we can not have ideal conditions, we question but that Mr. Lonis Arthur Russell has made a and in other lines of musical work has been much dwelt can set them for our standard, and come as near to them

-The fundamental construction of the voice rests in they have practically become laws. It is in ohedience beautiful character to have a disagreeable voice. Often to these fixed laws, through study and appliance, that there will be found, among the ignorant, voices like What do you consider the best group of vocalises for perfection has been attained and the limit of digital velvet, and when you come to know the possessor of these voices you find that they have a beauty of nature, The singer's tone depends upon himself, both in its and that the voice is but the natural expression of this

#### QUESTIONS AND ANSWERS

A MONG the many questions received were a number hearing upon the physiologic side of singing. It seemed to me they deserved treatment from the bands of a specialist, for which reason I have solicited and obtained the cooperation of Dr. Frank E. Miller of New York city, a man who, by his skill and eminent success as a singer among physicians and as a physician among singers, has won high position as an authority.

#### The questions and answers are as follows:

QUES .-- 1. What is a node? How are they brought into existence? And are they detrimental to the health and to the voice?

ANS.—Using the voice recklessly when rest should be had often develops what are called nodes on the vocal chords, which constitute one of the most familiar forms of vocal cutastrophe. The canse might be simply a severe spell of coughing. To simplify the matter, per haps the node is an edema—a swelling from effusion of watery fluid in the cellular tissue beneath the skin or mneous membrane. If aggravated by the continued use of the voice, it may develop and become exceedingly dangerous by extending inward to the real tissue of the chord itself. The membrane is thickened by the watery secretion, and much the same thing happens that has often occurred to many in the case of a pinching bruise or hlistering bnrn. While the node has been the cause of some aggravated causes of vocal catastrophe among people who aim to sing, yet a reasonable amount of precaution will tend to minimize the chances of attack. Singing in a room where there is smoking is a prolific source of nodal formations, breathing a dust-laden atmosphere, continued effort to carry on conversation on the cars or amid the noises of street traffic, are fruitful agencies of vocal catastrophe. If the singer foolishly insists on using the voice when it should have rest, the node will extend into the chord tissues, and then we bave a most unfortunate condition. The chord loses its elasticity; it refuses to respond; it will neither act nor will it consent to be acted upon.

The mechanism of the node can he said to arise from a disturbance of the equilibrium of the hollow spaces in the vocal anatomy. By this disturbance a point of weak-ness is developed in the vocal chord; that is, by disturbance of the center of mechanical resistance and by attrition of the vocal chords this point of weakness is developed into a node. Too much can not be said of the traumatic node; that is, a node cansed by some force outside of incorrect methods of singing, to which to many specialists attribute the formation of the node -for instance, to the singing of the French "Ah" hy employing the stroke of the glottis. This can be illustrated by the case of a very prominent baritone. His throat was sprayed by a specialist, who allowed him to go out immediately into the cold air. The result was that he lost his voice and had a severe attack of bronchitis, which lasted several days, during which time he was housed in one room and not allowed to speak or to use his voice in any way. When the quality of his voice was almost entirely restored and the vocal chords had been pronounced in good condition, during a severe paroxysm of conghing which came on in the night he lost his voice again : and npon examination the next morning a most gigantic node was found, caused by the explosive coughing. Had the node occurred immediately after the spraying, it would prohably have been attributed to the class of nodes appearing after incorrect methods of singing. This node followed the usual course, and the patient was unable to sing for a month, thereby losing a thousand dollars in engagements. However, ultimately the chord became perfect again, and the singer's voice is now as good as ever.

Indirectly, nodes are very detrimental to bealth; they are not painful, but create a decided loss of the middle voice, which greatly disturbs the mental attitude of the vocalist, and leads one to concoct all sorts of schemes for the restoration of the voice, departing so far from the methods which they have heen taught by their various teachers that in time they have not even a

semblance of the right method of using the voice. In speaking in general terms of the tonsils, spurs on the septum, false teeth, etc., we may say that they are all prime factors in influencing the hollow spaces of the

voice, which may he divided as follows: First. We may consider the depression of any of the hollow spaces, or any particular depression of same, as likely to modify their size or form, and so change the character of the sound produced.

Second. Anything which would occur within these

hollow spaces to change a proper action of the nerves or muscles, or to interfere with a healthy condition of the mucous membranes; also the cleft palate, enlarged ton-sils, stricture of the anterior nasal passage, or anything of a like abnormal character growing within posterior nasal cavities; also inflammation, which makes it difficult to arrange hollow spaces in the usual and necessary

In this connection I might also add that false teeth play an important rôle in the modification of the natural production of sound from these hollow spaces.

Ques .- 2. Are tonsils a normal or natural growth, or induced by disease? If they are troublesome, would you advise having them removed?

Ans.-Tonsils are normal when they are no larger than a pea, and in a normal throat can scarcely be seen When you pull hack the pillars of the pharnyx, a small tonsil about the size of a pea will be found; but the only function they have is to lubricate the throat. The statement that they are placed there for any good medical reason, such as prevention of disease, is false, as they are reason, such as prevention of unsense, its failes, as ency are very often not the sentinels guarding against the ingress of disease, but furnish a most capital media for the develop-ment of germs of disease. Generally, large tonsils are induced by the diseases of childhood, such as measles and scarlet fever.

I certainly would advise having them removed unless the patient is more than eighteen years of age, when the liability to hemorrhage and the great alteration in the hollow spaces of the vocal anatomy would make it a serious matter at once to remove the tonsils. After the patient has passed the age of eighteen, tonsils can be removed by cauterizing them at intervals of a week; generally ten cauterizations will suffice.

QUES .- 3. I find myself unable to breathe freely through my right nostril. Is this an affection common to singers? Does it affect the voice? What is the canse of it, and can it be cured?

ANS.-This trouble is one of the most common, and sometimes most disastrous, effects that comes to the singer from the removal of these obstructions. They certainly affect the voice and make it of a pasal character, as a thickening of the mucous membrane generally occurs in front of or back of the tissues removed, sometimes resulting in permanently thickening the mucous memhranes, especially in people of impure and weak blood. When we consider the fact that the singer has been drilled day after day by the watchful ear of a careful master to make the hollow spaces of the voice conform to a good tone, it is easy to see how a spnr upon the septum (the cartilage which separates one nostril from the other) can block up hollow spaces, and that the disturbance in the harmony of the hollow spaces is very great and must take a long time to overcome. Careful surgical treatment is of great value to amhitions singers.

QUES .- 4. I fear 1 am about to lose my entire set of upper teeth; have beld excellent church positions and have heard that one could not hope to retain the control of the voice while wearing artificial teeth; can you shed

any light upon this subject? ANS.—It might he said that this question has been ANS.—It might be said to this question has been argued a great many times; but, practically speaking, after a singer bas worn a plate for a short time, the articulate muscles of the lips accommodate themselves to it; and if the plate does not extend so far back as to interfere with the action of the soft palate, the hollow interiers with the action of the soft palate, the hollow spaces can be made sgain to adjust themselves, and the voice will be impaired only by that portion of the amount membrane which is covered by the harden substance employed in making the plate. It must be considered, however, that the quality will be somewhat impaired, since the mucons membrane plays an impor-tant part in the production of the quality of tone, just tant part in the production of the quarty of tone, just as the tone of a cornet is impaired by lining it with velvet. The control of the voice is nearly as perfect as before; provided, through the making of the plate, there is no disturbance in the muscular action of the tissues

I can recall a most wonderful instance of cleft palate which nearly upsets some of my recent observations of

hollow spaces A patient who had a very marked cleft palate, in such A patient who had a very marked cleft palate, in such a way that by opening the month you could see the posterior part of the nose in all its details, and of the nose in all its details, and with the normal part our caused on onese present, was able to sing a range from A-flat, second leger line helow the staff, to high E, third leger line above the staff, without any perceptible break, and that, too, in the with the part of the part carer, before a hard palate non neen introduced, which was of great and material assistance to her in her ordinary conversation, and seemed to make the voice of somewhat better quality. In this case, although she was a soprano, there seemed to he no evidences of ability to produce the so-called fourth register, probably due to the control of the product of the pro the fact that she had not the requisite control over the soft palate to produce the necessary doubling-np of

QUES .- 5. Do you use or recommend a mild form of stimulant hefore singing? And if so, what is safest and

Ans.-I certainly do not. When we stop to consider Third. The influence of diseased tonsils, swalten the every perfect tone involves every hollow space in uvula, cystic growths, enlarged lingual tonsils, paraly-

sis of the pharyngeal muscles, paralysis or tumors of well as all mucous membranes in the vocal apparatus that we are disturbing the equilibrium and harmonious action of all the vocal apparatus when we disturb locally the mouth and pharynx by swallowing fluid and do not do the same to the hollow spaces of the nose and posterior nares,—in this way it will be seen that one part is stimulated locally and other parts are not stimulated, both being subjected to an equal stimulation by the constitutional stimulant used,—you can hegin to see why I do not recommend a stimulant. Under necessity, of course, stimulants could he used. Aromatic spirits of ammonia, one-half teaspoonful in half a glass of water, taken every hour, will in most instances do just as well. If the singer is run down and much re-Just as well. If the singer is run down and much re-laxed, then a stimulant might be used; preferably, champagne, whisky, or elixir of calisaya. Champagne is very quick in its action and stimulates both nerves and mucous membranes to their best action, but has a tendency to make the voice sharp. Whisky, through its ethers, produces upon the nervous system a slight relaxation, and gives less response than champagne. Elixir of calisaya being a large percentage of brandy, and of the same nature as quinine, has the same effect—viz., of drying the throat a little and depriving it of its normal moisture. The red wine gargles, approved by certain French authorities, are most excellent when the mucous membrane needs stimulation and relief from its relaxed condition; but we must not forget that alcohol coagulate. all secretions of the mucous membrane. Beer being cold, causes huskiness and, through the hops that it contains, benumhs the nervous system, and therefore is not a good stimulant for the voice, although the mildest of all the stimulants used. Mariani wine is much used, but should be employed with much more discretion than is usual, as it is a very powerful stimulant, containing coca, from which cocaine is derived, and in overdoses causes just the opposite effect which we seek from small doses. Unfortunately, the greatest voices have not always the best methods. The master vocalist in every instance that I have known shuns stimulants, because the very fact that he has to use them indicates a weakness in the perfect mechanism which he has, by years of study and thought, heen able to attain, and the slightest disturbance of the mucous membrane will seem to him to be foreign to a condition from which the hest vocal results are obtained.

Generally, what is most needed is that the singer shall have the proper use of all the secretions of the vocal anatomy. To make clearer my point by an explanation, I would say that often at the supper before the evening concert in which the vocalist must appear, through the excitement of the occasion, digestion is interfered with through the pneumogastric nerve, which passes under the stomach like the ribs of a cabbage leaf and has its branches distributed over the lungs and reaching to the heart, to the vocal chords, and the pharynx. The action of this nerve becomes impaired to such an extent that the food remains undigested in the stomach; and wherever this nerve extends its influ-ence, if it he the heart, we have irregular action of the heart : if it he at the throat, irregularity of action of the throat; and where it supplies a mucous membrane, dry ness or increased secretion;—showing, as I said hefore, unless we have the proper secretions, the soft parts of the hollow spaces of the voice—which are supplied, of course, by mucous membranes-become changed and altered, so that resonance and muscular activity are

Another thing to he made mention of is that we often hear singers constantly "hem," so-called, to raise the offending particle of muchs from their vocal chords. This, of course, in many cases is habitual, and unneces-sary for the best conditions of the voice; but when we search farther we find that between the true and false vocal chords there is a little sac, which expresses mucus by this very action of "hemming," as it is called, clear-ing the throat. When we produce this sound the true and felse vocal chords are brought together, mucus is and false vocat chords are monght vogetner, mucus expressed through this little sacculus laryagis, and moisture is provided for the edges of the chords, so that they may vibrate in the hest possible form with the least possible friction, and with the hest possible quality. least possible iniction, and with the nest possible quality. This little relief has been discountenanced by some, but undoubtedly in many cases it has supplied sufficient moisture whereby the dry particle of mucns which is attached to the vocal chords can be expectorated, and thus the edges of the chord fitted to vihrate as intended. We find many nostrums used in which are helladonna or its alkaloid principle, atropin-a very powerful drug, which can, through constitutional means alone, cause most severe aphonia, or loss of voice, because within it resides the power to inflame the edge of the vocal chords. And oftentimes when the rhinitis pill—composed of qui-nin, camphor, and belladonna—is used too frequently, we find this aphonia creeping on. Two other drugs which are used in cough mixtures are quite irritating to the vocal chords and the hronchial mucous mem-branes—namely, muriate of ammonia and iodid of potash, a few grains of either of which, when taken constantly for two or three days, will roughen the keen edge of the vocal chords and mucous membranes of the nose and throat to that extent that the voice will begin to lose quality.

and purposes of music, the place it fills in the world- the original, for only twenty-five cents. what it is and what it should be to ns. and do for us.

music holds as an art, as to its psychologic value, and or portrait of this size. its relation to general culture. And many writers of less fame have written on this subject that which should be preserved in permanent form.

A large number of these sayings "in praise of the art " have been gathered into a beautiful volume, entitled "In Praise of Music." The editor of the book, Mr. W. Francis Gates, is well known to the musical public hy bis former works, "Musical Mosaics," and "Anecdotes of Great Musicians," as well as by his frequent contributions to current musical literature. The work emhodies the hest that has been said concerning the musical art, and is published in beantiful style. The price is \$1.00, postpaid.

WE have been able to secure copies of a fine photograph of Paderewski's hand taken from a cast of the great virtuoso's hand in playing position. We will send copies of this photograph to any address for 75 cents, postage paid.

be careful to write only along the lines mentioned. C. B. Cady. all concerned from our former offers.

WE hope to hear from all our patrons who are in need is exceptional. Every order receives attention the day players has ever been published.

SPECIAL OFFER FOR JANUARY. -For two dollars, cash with the order, we will renew your subscription to The ETUDE for one year, and send you a copy, postpaid, of Mr. Mathews' latest work of mnsical literature-"The Masters and Their Music." This is richly hound in cloth and gold, illustrated, contains biographic and critical annotations, and carefully selected musical illustrations relating to Bach, Handel, Haydn, Beethoven. etc. The second part of the same book contains chap- to say that The ETUDE has been the most active element ters, prepared with equal care, upon "Modern Masters and American Composers."

scription to this journal, a copy, postpaid, of Mr. Gates' new collection of quotations, "In Praise of Music." There is a quotation for each day of the year. The work the best thoughts of the musical thinkers and leading is bound in red cloth, gilt, the binder's stamp printed in four colors-an exquisite gift book. This offer not But we feel that our growth in circulation has largely only refers to renewals, hat to any one year's subscripbeen owing to the active help that our subscribers have tion, no other preminm heing given,

MANY people have many ideas concerning the uses heavy plate paper made especially for the purpose, from

In this connection we desire to say that we can furn-Naturally, the men who have done the most study, and ish a solid, two-inch, plain oak frame, made in four who have thought and written most on this and on kin-pieces, ready to be put together, the proper size, for sixty dred topics, are hest suited to express opinions which cents; or an ornamental two-inch oak frame, the same shall command our respect and deserve our considera- size, for eighty cents. Any one can put these frames together, as they are all prepared except for the joining The most of the world's great authors have, at one of the corners together, and the glass can be obtained in time or another, expressed themselves as to the place any town. They are, of course, suitable for any picture

WE are reprinting, at the present time, new editions of the following works, the past editions being exhausted, which proves their usefulness:

"MUSICAL DICTIONARY," by Dr. H. A. Clarke, an np-to date, first-class dictionary by one of our most prominent musicians. It contains, in addition to pronnnciation, clear and exact definitions, the names, with pronunciation, of the most prominent musicians, with the dates of birth etc

"MUSIC AND CULTURE," comprising the lectures and essays of the late Karl Merz, who was one of our worthiest teachers. It is a collection, musical, philosophical, and practical, and can not but hold the nndivided attention of the reader

"MUSICAL MOSAICS," compiled by W. F. Gates. This is a collection of 600 quotations from 175 anthors, on 300 pages, from the best savings on musical topics, from the highest rank of anthors; a book for every one to read

"TWENTY-FOUR MELODIC STUDIES," selected from In the December issue we made the announcement the works of J. Concone. A collection of musicwith regard to our Annual Prize Essay Contest. We "melodic," as the title suggests-for pupils who are diffiwould draw your attention to this, and hope that we call to interest. These selections are all revised and will hear from some that have not before favored us, but annotated, with a biographical sketch of the author by

There has been a great deal of satisfaction and good to "CONCERT ALBUM, WITH PIANOFORTE COMPOSI-TIONS," volume II. A large collection of popular music, such as is heard at concerts and musicales. A fine edition. Large music size, published in the best style.

"STUDIES IN PHRASING," First Book, by W. S. B. of anything in the line of mnsic for the beginning of Mathews. This is the original set of phrasing studies, the term following the holidays. Send to us for our upon which all later collections with this idea in view complete line of catalogues giving our terms and dishave been modeled. It consists of selections from counts to the profession. You will find that our dis- the great masters. Available in the third and fourth counts are large, our terms liberal, and that our service grades. No hetter collection of poetic pieces for young

SELECTED SONGS WITHOUT WORDS OF MENDELSonly the undesirable ones have been cut ont. Mr. C. B. Braine. Cady has carefully graded and annotated this edition. It has a number of special and interesting features. The volume contains a portrait and a sketch of Mendels-

MANY prominent musicians have been good enough in the wonderful advancement that musical art has made in this country during the last fifteen years, For \$1.75 we will send, in addition to a year's sub- However that may he, we feel justified in saying that we have spared no effort or expense to make THE ETUDE as good as we could. We certainly have had teachers and musicians of the world as contributors. given us. They have appreciated THE ETUDE, and have brought it to the consideration of their pupils and was a pronounced success. The offer of reduced rate is musical friends. But there are thousands of such who no longer in force. The retail price of the book is \$6.00,

more interested in musical matters, and be among those who will make this a musical country. The ETUDE aims to be an active factor in advancing the canse of music, that our country may have the advantage coming from the refinement that music gives to character, and that the teachers among its readers may have a better and more profitable field for their efforts. Get your friends to subscribe to THE ETUDE. Send us their addresses and we will mail to them sample copies. We offer valuable premiums and give large discounts for clubs. Send for club and new premium booklet of THE

DECEMBER, 1898, has been the largest December in our ETUDE returns of any in our existence. We hope to be able to say this at the end of January. If the making of liberal premium offers has anything to do with it (and we firmly believe it has), -in other words, that the appreciation of your efforts by us is any inducement to still further favor us,-then January will be the largest month, not only of the January, but of our entire existence, as January is the largest subscription month in the year.

A few of the special premiums suitable for the holiday times are as follows

A Pair of Black Morocco Opera Glasses,

...4 subscriptions Pair of Pearl Opera Glasses, for ...... 5 subscriptions. A Silk Umhrella, 26 or 28 inch, for ..... 4 subscriptions. Riemann's Encyclopedia of Music, for...4 subscript Ladies' Pocket-book and Card-case, for

not to mention a hundred others, which, perhaps, would interest you more; so send for our booklet, "About THE ETUDE," including the "Premium List." Free sample copies to assist you in getting subscriptions. If you will send us only one other besides your own, we shall be very thankful, and the more the better.

IN our little booklet, "About THE ETUDE," there is a page devoted to a special premium over and above, and in addition to, everything else offered. To every person sending us during the year 1899, from the 1st of January to the 31st of December, twenty-five subscriptions, we will give in addition to the regular premium or the cash deduction which they took for the ohtaining of them, an additional \$5.00 worth of books, or \$10.00 worth of sheet music, from our own catalogues, which will be sent to any one, free, upon application, at any

THE ETUDE for February will contain several interesting articles : one, the first part of a story, in the form of selections from a diary, recounting the struggles of a young musician who aspired to eminence as a virtnoso; a number of replies to a series of questions of practical interest to teachers; a fine article for the vocal depart-SOHN." This edition cousists of a collection of the ment by Mr. Edmand J. Myer, of New York City; and choicest of the forty-eight "Songs Without Words"; one on automatic musical instruments by Mr. Robert

THE picture in the holiday issue, "Singing of Mozart's Requiem on the Last Day of His Life," attracted unusual attention. In execution it was the best we have yet produced, and as a decoration for walls no musical picture can excel it. We have a few extra supplements, which can be had for ten cents a copy, postpaid, put up in a strong mailing tube. We have also imported from Paris a few elegant engravings in India ink, and somewhat larger in size, 22 x 28. We will dispose of these at actual cost, which is \$5.00. We have only a few remaining, and when this lot is exhausted copies can not be had in this country.

THE Riemann "Dictionary," or "Encyclopedia of Music," which we sold during the holidays for \$2.50, DURING the month in which the supplement is given do not yet take our journal, and we feel that if these with the usual discount to the profession. The work is it is our custom to sell that supplement, printed on were made acquainted with its pages they would become the latest of its kind. Every known subject in connection with must be a said-round book of reference on contains music not of an inferior order, but good, well-passage with an unbroken continuity. music, Riemann's "Dictionary" is all that can be desired. If you procure for us four subscribers to THE within the reach of any village choir. We will sell the ETUDE at \$1.50 each, we will send you the work, post-book at \$6.00 per dozen, charges not prepaid. If you paid. This is an exceptionally liberal offer-in fact, have grown tired of your present work and need somemore liberal than our cash offer of last month. At thing new, this book will please. A sample copy will be present a new edition of the work is being printed, and mailed at the dozen rate. See the advertisement in on that account delivery of copies will have to wait a another column. few weeks. If you have a thirst for musical knowledge, one of the best investments to make is a reliable encyclopedia of music.

THE supplement with this issue is the ever-popular Chopin. The picture is the one we are accustomed to see. Next to Mozart, no composer appeals more to the popular mind than Chopin. He has already outdistanced all piano composers. Very few composers for special instruments ontlive their generation. Herz, Thalberg, Kalkbrenner, and Moscheles are "dead-letters" in our day, while Chopin is ever-living. No doubt it is the poet that lives, no matter for what instrument he writes, and it is the fashionable passage work that we soon tire of. The celebrated A-flat major waltz in this issue is one of the best of salon waltzes. It is ever acceptable for a concert by even the greatest virtuosi, or for the average pianist for home amusement. The piece is within reach of most amateurs, and presents no great tax on technic. The article on page 20 was prepared with the greatest care by the editor, and is the best possible summary of his life. Our next composer's number will be either Bach or Handel. The portrait of Chopin in this issue can be had on stiff paper, large size, for framing, for only 25 cents during the month of January. These are artist's proofs, and we have only a limited number.

WE have for sale a hundred copies of "Song Greeting," by L. O. Emerson, which we will sell at a low price. The book has 160 pages, octavo size. The music is for mixed voices, suitable for high schools or advanced singing classes. We will send this book to any one for 25 cents each. Send for a sample copy, postpaid for price. If you need such a work, this is an opportunity to supply your class at less than half rates. First come, first served. We have only 100.

OUR new music which we send out monthly On Sale to our patrons is a great benefit. We have recently published many valuable pieces and studies that every teacher should know. The convenience of having new music every month is very much appreciated by those who have tried it. The plan is simple, and no risk is run. We send out every month about twelve pieces On Sale; during the summer months returns are made of all unused. No bill is sent during the winter, and no settlement is expected until the summer. You can have either our vocal or piano publications sent, or both. When no mention is made, only piano pieces are sent. Try this plan. You can stop it at any time. We call attention to the list of new publications which is printed in each issue

IT is well, in these times of cheap editions, to mention, in ordering, whether a certain set of studies is desired in sheet-music form or in a cheap edition, such as Litolff, Peters, or Schirmer's Library, etc. We are often at a loss which to do. Every teacher should have a catalogue of the cheap editions on hand. Nearly all the standard studies are to be found in one or the other of the editions. Many teachers and pupils still prefer the sheet-music form for studies; no doubt because in sheet form they come in books, while in edition all the books are in one volume. The price and discount affect many. The sheet form is high in price and discount great, while in the editions the price is low and discount

In several of the most prominent music schools Mason's "Technic" is taught by specialists, giving the pupil one lesson a week, the other lesson being given by a teacher who makes a specialty of interpretation, style, expression, etc. This plan is working so satisfactorily that it has become an established thing in many schools. The pupil feels the necessity and dignity of pure technic as never before when he comes to take a whole lesson devoted to that subject alone, when his entire attention is directed to the skilful and perfect doing of exercises, scales, arpeggios, wrist studies, etc. He gets a more perfect and ideal model in his mind, and therefore has a better basis for his practice. Then the other teacher, knowing what the technical preparation of the pupil is, demands a finer and more exacting performance, demands effects that would not be possible to a pupil who was not Bertha L. Bradford, 507 Dundas Street, London, Ont., skilled in playing the standard exercises of the Mason system. The teacher who teaches both technic and style at the same lesson is almost sure to neglect the technic too much, and to put the subject off with a few general directions, but the specialist takes pride in making the pupil skilful to a nicety in every movement taught, and this leads the pupil to place technic in his mind as a prominent part of his music study, a part that must be done perfectly, and that is not optional, but a necessity of his work.

WHEN THE ETUDE was first brought before the musical public, there were only a few writers upon musical subjects. Our years of editorial experience have been given to developing a strong corps of musical writers. There is no writer on musical subjects of an extended, and, we may say, even of limited, reputation whom we do not know thoroughly. THE ETUDE has the greatest number of experienced writers of any musical magazine, and they are nearly all writers that THE ETUDE helped to develop. More time and personal attention is now given to making THE ETUDE better than ever before, and with our intimate acquaintance with all the musical writers of worth, we know where to get the best possible articles for its columns. We have facilities for making vary the execution in such way as clearly to indicate THE ETUDE better than ever before, and are giving the thought in each part. more time to careful editing than ever before. Onr years of experience and these added facilities warrant us in promising a material advance in the practical worth of this magazine for the coming year.

THE study of form is generally considered as a finishing study for those who are well informed in harmony, counterpoint, and composition. Intelligent playing depends npon a working knowledge of form. When the pupil can easily recognize each phrase, the motives out of which the phrase is made, and if his piece is thematic or lyric in construction, and can locate the climax of manner, and will please the well-trained player and each phrase, he can then play with an intelligent expression. This should be a part of each lesson as soon as the papil can begin to play musically, when he can control his fingers well enough to play a simple passage with an unbroken continuity. Landon's "Sight Reading Album" is founded upon this idea of playing musical sense instead of notes. His "Foundation Materials" contain little pieces of a strong and clearly defined content with short phrases that are almost self-evident in their clearness, with the express purpose in view of leading the pupil to phrase from the very beginning of his playing. This idea has struck a responsive chord among the best teachers, and is being brought forward as a leading feature in teaching beginners. Therefore, book which we can furnish at a very reasonable price. the hest usage and authorities sanction the teaching of It is the story of a jealous lover who has been teased by

tion with music and musicians is treated in a compre- It is entitled "Regal Anthems," by E. L. Ashford, and phrasing and form to a pupil as soon as he can play a

THE following is a list of the names of teachers of Mason's "Touch and Technic" that have been received since the appearance of the December issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Touch and Technic," send in your name, also the names of any teachers you know that are using the system:

M. C. Kanapaux, 108 Green Street, Charleston, S. C. Miss Marie Fischer, Preston, Ont., Can. Mrs. C. N. Corry, Crockett, Texas.

Georgiana Purrington, Maxwell Building, Patton Avenue. Asheville, N. C. Mrs. S. A. Marks, Newhern, Tenn. Mrs. Henry L. St. John, South Salem, N. Y

Miss Helena Albre, Cedar Road, New Rochelle, N. Y. Mrs. Kate J. Roberts, 123 Oak Street, Brooklyn, N. Y. Miss Florence Cass, 208 Wisconsin Avenue, Waukesha,

Pearl Harris, 716 Tenth Street, San Bernardino, Cal. Miss Fidelia A. Lester, 7 E. North Street, Indianapolis,

Frederick Milk, 128 Western Avenne, Albany, N. Y. J. Austin Springer, 27½ Clinton Avenue, Albany, N. Y. R. Anthony Zita, 79 Washington Avenue, Albany,

Frances C. Yates, Cleveland, N. Y. F. Sloan Hall, Box 15, Orlando, Fla.

Can.

MUSIC IN THIS ISSUE.

THE "Waltz in A-flat Major," by Chopin, is one of the most popular and most playable of his many compositions both in this and other forms. The copy, as printed in the music supplement, has been very carefully edited from a comparison of all the best editions, and can be relied upon to give the most convenient execution for the piece, with annotations that will help much in the interpretation. Each principal theme is melodious and yet contrasting, the whole composition breathing the spirit of a people who passionately love the dance, a people alive with grace and elegance and peculiarly susceptible to the influence of the three elements of music-melody, rhythm, and dynamic variety.

THE piece entitled "Light and Shadow," by C. Gurlitt, is a delightful piece of two contrasting melodies which well express the two ideas embodied in the title. The player should keep this well in mind and aim to

"THE DANCING BEAR," by B. Wandelt, at once opens a picture familiar to all onr readers. The piece is largely descriptive, and, as indicated by the editor, the general idea is to be the somewhat clumsy idea of an ungainly beast like a bear attempting to dance. Heavy accents are necessary. It will be very easy to fit the various parts of the piece to a corresponding picture.

"QUEEN ANNE," by W. H. Harper, is a splendid piece in a rhythm similar to that of the gavotte, with a freshness and grace of melody that should make the piece as popular as "Dorothy" was some years ago. And withal the piece is constructed in a very musicianly teacher as well as the mere amateur.

"TO THE EVENING STAR," by Richard Wagner, Wolfram's song in the opera "Tannhäuser," one of the most exquisite bits of melody that Wagner ever wrote, will surely please those of our readers who are players of the reed-organ. No single piece by the great composer shows his richness of harmonic idea and the profound quality of his melodic sense more than this piece. It is a gem of the first water.

"POUTING JOHNNY," by A. Schmoll, is one of a set of characteristic pieces by this popular French composer, who is also a successful teacher, and will be found full of a peevish irritability, as expressed in the title. his lady love, who is inclined to be something of a

"LIEBESLIED," by A. Henselt, is well known to most players, but the arrangement for four hands which we present with this issue will interest both those who know the piece in the original form and those who hear it for the first time. It is much easier for young players than as first published for piano solo. It is one of the fluest melodies ever written.

"IF THE WORLD BELONGED TO ME," by P. Gabriel. is a song of the popular ballad type that can be used for teaching and recital purposes. It is within the range of the average singer, and is quite melodions.

"KNOW'ST THOU THE LAND?" by Beethoven, is a magnificent setting of Goethe's celebrated poem, a song that can be used by the student as well as the teacher and professional vocalist. The edition presented in this issue has been revised and modernized in a few places by the well-known composer, Mr. W. W. Gilchrist. thereby being made more available for present-day use.

#### HOME NOTES.

MR. GEO. MARKS EVANS, of Wilkesbarre, Pa., is to be adjudicator in the Eisteddfod to be beld at Edwardsville, near the former city,

MR. GEORGE E. WHITING has placed a three manual organ in his Boston studio for teaching purposes. What an advance this marks an the necessity for a pupil to take his lesson in a church poorly

DR. S. N. PENFIELD, organist of the Scotch Presbyterian Church, New York city, was awarded the Ciemson Prize Medal, of the value of \$50, for the best anthem setting of a given scriptural text, in a

MR. HOMER MOORE, who had charge of the musical interests at

MR. E. R. KROEGER, of St. Lonis, gave his first recital of the season at Y. M. C. A. Hell, December 5th. His program included Besthoven, Bach, Schumann, Rachmaninoff, and Grieg, with a set of

MRS. MARY GREGORY MURRAY, of Philadelphia, has issued a neat pamphlet, giving a résumé of her lectures on "The Ethical Light,"
"Laboratory Lights," "The Psychological Light," "The Light of
Logic," which she calls "Search Lights in Modern Music Study."

MR. HENRY EAMES, of Chicago, has taken charge of the piano department of the School of Music connected with the University of Nobreelee RALPH D. HAUSRATH has severed his connection with the Ger-

man Conservatory of Music, and is now with the Scharwenka Conservatory. MR. A. J. GOODBICH, of Chicago, has commenced a series of lec-

tures on the programs of the Chicago Orchestra concerts, at the Mrs. John Vance Cheney School. He will also deliver a similar series before the Musical Club of Evanston, Ill. THE Shartleff School of Music, Alton, Ill., has arranged a series of

lecture regitals by members of the faculty. A recent one was on "The Organ and Great Organists," the locture by Mrs. C. B. Rob-land, illustrated by Mr. W. D. Armstrong. The early Italian and German schools, the later German, and the modern English and French schools were considered.

MR, E. M. Bowman conducted a unique concert in the First Bsptist Church of Brooklyn, on the occasion of its Diamond Jubilee. The program was a reproduction of the music from the early time of the Israelitish exodus to the present day. The shopher was introduced. The choir of the Baptist Temple, 200 voices, under Mr. Bowman's direction, assisted in rendering the choral selec-

What it is " has arranged to give a series of lectures in New York city on "The History of Music" and "Musical History and Liter-

MR. HARVEY WICKHAM, of Middletown, N. Y., has resumed bis series of choral concerts. The last work given was Dudley Buck's

antata, "The Coming of the King." AT the December meeting of the Art Society of Pittsburg the Pittsburg Orchestra, under the baton of Victor Herbert, played the

compositions which were awarded prizes in the competition instituted by the Society some time ago. Interest centered in the com-position, symphonic piece, "Prelude to Goethe's 'Faust," by Mr. Ad. M. Foerster, and the overture, "Elchard III," by Fidelis Zitterbart, both of Fittsburg. The Art Society was organized for the purpose of stimulating composition among the local musicians and fostering a public spirit in regard to music among the citizens of the city.

AT a meeting of the Wisconsin Academy of Sciences, Arts, and Letters, December 27-28, 1898, held at Milwaukee, Wis., Fanny Grant, a contributor to THE ETUDE, read a paper on "Arts and Letters in Wisconsin: Having to do Especially with the Art of



We are charmed with Mr. Gates' new work, Praise of Mnsic." 'Tis the best thing of its kind extant.

MRS, L. W. ARMSTRONG.

I am well pleased with THE ETUDE, especially the supplements, which are worth the mouey aloue. JEANNETTE MAYER.

Allow me to congratulate you on the Christmas ETUDE just received. It is par excellence, and should be in the hands of all musicians, while the accompanying

engraving is also appreciated. FANNIE LEE LEVERETTE.

I am an interested reader of your ETUDE, and think you use so much tact with regard to the musical selections, as they are all good music, and yet in each issue any one would find some one piece to their special taste. MRS. GERTRUDE J. BARTLETT.

" Ear Training: a Course of Systematic Study for the Development of the Musical Perceptions," by Arthur E. Heacox, Philadelphia, Theodore Presser. A useful book of 117 pages, which treats of relative pitch, uotation rhythm, motives, and short phrases, the minor mode, chromatic progressions, modulation, the period, and intervals. The exercises are practical. The book may be recommended safely to teachers, and instruction in this line is sadly needed. MUSICAL RECORD. this line is sadly needed.

The "Riemanu Dictionary," at your price, is an immeuse boon to studeuts. ALEXANDER MCARTHUR.

I have received the "Musical Dictionary" by Hngo Riemanu, and am highly pleased with it. Dr. Riemann is an authority on all matters concerning music, and when I ordered I expected a valuable book of reference, but when I received my copy and looked it

over, I found that it exceeded all my expectations.

It is complete in every detail, and in my estimation It is complete in every detail, and in my estimation the most valuable work of information to be had anywhere. I can not express fully how much I think of it, but to show yon, I will tell you that I sat up the whole night ou the day ou which I received it, and only light to the day ou which I received it, and only laid it down when my eyes would no longer remain open to permit me to read.

We have read the book "How to Teach: How to Study," and find it admirably adapted to the needs of music teachers and pupils; especially the seventh, eighth, and ninth lessons.

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Seftou's work, "How to Teach : How to Study," seems to represent au "experience" which has been consci-entiously evolved, aud is valuable. The subject-divisions are shorn of all that is uon-essential, and clearly pre-

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